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FOREIGN INFLUENCES IN THE VERSE ANTHEMS

OF HENRY PURCELL

by

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ABSTRACT

French and Italian musical styles in combination with native English features are to be seen in the verse anthems of Henry Purcell. This stylistic analysis of Purcell's verse anthems shows the precise nature of the native and foreign aspects. Even during the century preceding 1600 foreign influences may be seen in English music.

Chapter One contains evidence which suggests that the assimilation of trends and styles from overseas was no special mark of the Restoration composers. The English royal court was exposed to Italian and French musical practices and to the influence of foreign compositions during the century before the Restoration. Features of English music that reflect these foreign influences are discussed.

In Chapter Two there is an examination of English church music at the beginning of the Restoration period, an examination which involves Purcell's teachers, Captain Henry Cooke, Pelham Humfrey, and John Blow. The existence of Italian and French influence in the music and musical performance practices of the time is indicated.

Chapter Three deals with native English stylistic features that may be found in the music of Purcell and his

contemporaries. By singling out these aspects, it is hoped that the foreign elements will be brought into sharper focus.

In the fourth chapter reference is made to Purcell's musical education and his connections with church music. Attention is concentrated on his verse anthems.

It is concluded that the significant contribution to the history of English church music made by Henry Purcell owes much to the influence of foreign styles and performance practices.

FRONTISPIECE

HENRY PURCELL

Sketched by Godfrey Kneller about 1690



TABLE OF CONTENTS

| | |
|---|------|
| LIST OF ILLUSTRATIONS | viii |
| LIST OF MUSICAL ILLUSTRATIONS | ix |
| INTRODUCTION | 1 |
| Chapter | |
| I. THE MUSIC AND FORMS OF THE TUDOR AND JACOBEOAN PERIOD | 3 |
| The Madrigal | 4 |
| Instrumental Music | 5 |
| The Anthem | 6 |
| Recitative | 10 |
| The Ground Bass | 15 |
| II. FOREIGN INFLUENCES IN THE CHURCH MUSIC OF THE EARLY RESTORATION PERIOD | 17 |
| The Re-establishment of the Chapel Royal. | 17 |
| The Influence of Lully and the Court of Versailles | 24 |
| The Influence of Italian Vocal and Instrumental Styles | 36 |
| Further Observations Concerning French and Italian Influence in England | 47 |
| III. NATIVE ENGLISH STYLISTIC FEATURES | 53 |
| The Anglican Anthem | 53 |
| The Setting of Text | 54 |
| The English Harmonic Idiom | 55 |
| IV. FOREIGN INFLUENCES IN THE VERSE ANTHEMS OF HENRY PURCELL | 66 |
| Purcell's Background and Education | 66 |
| The Verse Anthems | 71 |
| Foreign Influence in the Verse Anthems | 79 |
| V. CONCLUSION | 107 |
| BIBLIOGRAPHY | 110 |

LIST OF ILLUSTRATIONS

| Plate | | Page |
|-------|---|--------------|
| 1. | Henry Purcell | Frontispiece |
| 2. | The Chapel Royal, Whitehall | 19 |
| 3. | The Westminster Abbey Choir | 43 |
| 4. | "The Inthronization of Their Majesties King James the Second and Queen Mary" | 76 |
| 5. | A Fragment in Purcell's Hand of Monteverdi's <u>Cruda Amarilla</u> | 80 |

LIST OF MUSICAL ILLUSTRATIONS

| Example | | Page |
|---------|---|------|
| 1. | Byrd <u>Christ rising again</u> | 8 |
| 2. | Lanier <u>Hero and Leander</u> | 11 |
| 3. | Porter <u>O Praise the Lord</u> | 14 |
| 4. | Lully <u>Miserere</u> | 30 |
| 5. | Humfrey <u>Hear, O Heavens</u> | 31 |
| 6. | Lully <u>Miserere</u> | 34 |
| 7. | Purcell <u>Unto Thee will I cry</u> | 34 |
| 8. | Child <u>O Lord, grant the king a long life</u> . . | 37 |
| 9. | Blow <u>I beheld, and lo, a great multitude</u> . . | 40 |
| 10. | Blow <u>Venus and Adonis</u> | 51 |
| 11. | Carissimi <u>Jephtha</u> | 51 |
| 12. | Purcell <u>Blow up the trumpet in Sion</u> | 56 |
| 13. | Purcell <u>I will give thanks unto thee,</u> <u>O Lord</u> | 58 |
| 14. | Purcell <u>Trio Sonata No. 3</u> | 59 |
| 15. | Purcell <u>Trio Sonata No. 7</u> | 59 |
| 16. | Byrd <u>Sacerdotes Domini</u> | 60 |
| 17. | Purcell <u>I will give thanks unto thee,</u> <u>O Lord</u> | 61 |
| 18. | Purcell <u>Trio Sonata No. 7</u> | 61 |
| 19. | Purcell <u>Trio Sonata No. 4</u> | 62 |
| 20. | Purcell <u>In the midst of life</u> | 62 |
| 21. | Humfrey <u>Like as the hart desires</u> | 64 |

| | | | |
|-----|------------|--|-----|
| 22. | Wise | <u>The ways of Zion</u> | 64 |
| 23. | Monteverdi | <u>L'Orfeo</u> | 65 |
| 24. | Purcell | <u>My heart is inditing</u> | 84 |
| 25. | Purcell | <u>My heart is inditing</u> | 87 |
| 26. | Purcell | <u>O sing unto the Lord</u> | 89 |
| 27. | Purcell | <u>O sing unto the Lord</u> | 90 |
| 28. | Purcell | <u>O sing unto the Lord</u> | 91 |
| 29. | Purcell | <u>They that go down to the sea</u> | 94 |
| 30. | Purcell | <u>Let God arise</u> | 95 |
| 31. | Purcell | <u>Praise the Lord, O my God</u> | 96 |
| 32. | Campra | <u>Cantate Domino</u> | 98 |
| 33. | Sartorio | <u>Adelaide</u> | 99 |
| 34. | Purcell | <u>Let God arise</u> | 101 |
| 35. | Purcell | <u>Blessed is he that considereth the poor</u> | 102 |
| 36. | Carissimi | <u>Jephtha</u> | 103 |
| 37. | Monteverdi | <u>A un giro sol</u> | 104 |
| 38. | Purcell | <u>Why do the heathen so furiously rage?</u> | 105 |

Orfeus Brittanicus Mr. H. Purcell, . . . unhappily began to shew Great skill before the reforme of musick al Italliana, and while he was warm in the pursuit of it Dyed, but a greater musical genius England never had.

Roger North: The Musically Gramarian

INTRODUCTION

Ravenscourt wrote in 1614 that "an Englishman is an excellent Imitator."¹ Whether or not this is true, the fact remains that since the coming of the Romans in 53 B.C. the English have been borrowing from the peoples of the Continent. It hardly seems necessary to point out that Henry Purcell's verse anthems do not represent a pure English style. A particular musical feature cannot be regarded as the monopoly of any one nation. The transfer of ideas from nation to nation was common in Purcell's day just as the exchange of musical ideas takes place today.

How does one decide where a stylistic feature originated? The criterion adopted here was that credit would be given to the country where a stylistic feature appeared to have had its origin, either through its earliest appearance or through certain indigenous qualities which relate it to a geographical area or to ethnic traits.

All musical examples from Purcell's compositions are taken from the Purcell Society revised edition. Where no modern edition is documented in the case of certain works cited in the text, either it has not been located or none exists. The music to England's first opera, The

¹Thomas Ravenscourt, A Briefe Discourse. 1614.

Siege of Rhodes, (see page 46), has apparently been lost.

CHAPTER I

THE MUSIC AND FORMS OF THE TUDOR AND JACOBEOAN PERIOD

The restoration of the monarchy in 1660 was acclaimed by many. Having endured the shattering experience of the Civil War, the people were now glad to be rid of the asperities of the Commonwealth. But should one link the developments in church music with these events? Innovations that have been popularly associated with the Restoration period were in fact quite commonplace at that time. The assimilation of trends and styles from overseas was no special mark of the Restoration composers. During the period 1550-1660 Italian and French influence had become increasingly prominent in English music. An investigation of the state of English music during the century which preceded the Restoration reveals the presence of foreign musicians and of music in the courts of the monarchs.

Edward VI, Mary, and Elizabeth I, all retained a company of Italian musicians, including both string and wind players. James I seems to have favoured French musicians, and at the funeral of his son, Prince Henry, in 1612 four French and five Dutch musicians were present. J. A. Westrup tells us that Italian musicians remained in

the royal service and were in attendance at the king's funeral in 1625.¹ Charles I's queen, Henrietta Maria, a French aristocrat, brought over a number of musicians from her native land, and a French harpsichordist was included in the court. French dance music with its striking rhythms was popular in England in the early Baroque, and continued to be regarded with favour during the Commonwealth, as is borne out by Playford's publication of 1655: Court Ayres, or Pavins, Almains, Corants and Sarabands.

The Madrigal

The Italian madrigal was imported into England under the Tudors, notably by Nicholas Yonge (d. 1619) who, with his anthology Musica Transalpina (1588) published the first collection of Italian madrigals with English words. Marenzio, Palestrina, Lassus, and de Monte were represented among the fifty-seven compositions. In the dedication to the first book, Yonge tells us that he sang with friends from "Bookes of that kinde yeerly sente me out of Italy and other places," an indication that the singing of Italian and Italo-Flemish madrigals was a fairly well-established custom by 1588.

Thomas Watson's The First Sett of Italian Madrigals Englished (1590) followed. Twenty-three of the twenty-eight works were by Marenzio (1553-1599), who became an important model for English madrigal composers.

¹Purcell. (New York: Collier Books, 1962.) p. 107.

Thomas Morley (1557-1602) produced English madrigals in his Madrigalls for Four Voyces which was published in 1594. In his 1595 publication, The First Booke of Balletts, Morley acknowledged his indebtedness to Giovanni Gastoldi (c. 1556-1622), whose five-part Balletti di candare, sonare e ballare, which consisted of melodious and graceful dance songs with lilting refrains, were very popular with and were influential on English composers. When Morley defined the madrigal in this edition of 1595, he tells his reader:

In this kind our age excelleth, so that if you wold imitate any madrigals, I wold appoint you these four guides: Alfonso Ferrabosco for deep skil, Luca Marenzo for good ayre & fine invention, Horatio Vecchi, Stephano Venturi, Ruggiero Giovanelli, and John Croce.

Italian songs were so much in favour in these times that Henry Lawes (1596-1662), in Ayres and Dialogues (1653), satirized the prevailing fashion by setting to music a list of Italian song titles, presenting the result as "a rare Italian song." Thus the foreigners that flowed into England after Charles II's restoration represented not the beginning of a new influx, but rather an intensification of a process that had begun over a century before.

Instrumental Music

During the final troubled years of the reign of Charles I, and continuing into the period of the Commonwealth, when church music declined and public performances were limited to spoken drama, chamber music

not only remained unscathed but actually grew stronger. In the field of instrumental composition the work of John Jenkins (1592-1678) may serve as an example. His compositions for instrumental ensembles started with fantasias for viols in two to six parts. However, the continuo style was apparent in the fantasias which are less polyphonic in style, and later in his life further Italian influence was to be seen in many of his suites and in other works for two violins and bass. Hawkins wrote:

Notwithstanding that Jenkins was so excellent a master, and so skilful a composer for the viol, he seems to have contributed in some degree to the banishment of that instrument from concerts, and to the introduction of music for the violin in its stead. To say the truth, the Italian style in music had been making its way into this kingdom even from the beginning of the seventeenth century; and though Henry Lawes and some others affected to condemn it, it is well known that he and others were unawares betrayed into imitation of it²

Other foreign conventions were appearing in England during this period. Dynamic markings, uncommon in England, were used by Walter Porter (1595-1659). George Jeffreys (d. 1685) and John Hinton (d. 1612) also used these markings in both instrumental and vocal music. The "echo" effect was gaining ground in England too, exploited by Thomas Mudd, William Lawes, and Maurice Webster.³ The

²Sir John Hawkins, A General History of the Science and Practice of Music, Vol. II. (New York: Dover Publications, Inc., 1963.) p. 62.

³See Percy M. Young, A History of English Music. (New York: W. W. Norton & Company Inc., 1967.) p. 217.

increasingly virtuosic writing for gamba as seen in the music of composers like John Jenkins and Christopher Simpson (d. 1669) represented an element of the concertante style. All these developments in instrumental music appear to have originated in Italy.

The Anthem

Thomas Tudway (d. 1726), a composer, organist and musical editor who became a chorister in the Chapel Royal soon after the Restoration, and Charles Burney claimed that the new style of anthem-writing originated with the Restoration. But pre-Commonwealth composers such as Orlando Gibbons (1583-1625) and Walter Porter (1595-1659) had already begun to develop a new type of anthem in which the old polyphony was partly replaced by music for solo voice or voices with instrumental accompaniment for viols or organ. Instrumental introductions and interludes were a feature of these "verse anthems." Although the typically Anglican verse anthem is traditionally associated with William Byrd (1543-1625), he left only a few examples; with Orlando Gibbons, however, the verse anthems outnumbered the "full" anthems. Typical examples by these two composers are Byrd's Christ rising again,⁴ and Gibbon's Behold, Thou hast made my days.⁵ Both these anthems

⁴Reproduced in Archibald T. Davidson and Willi Apel Historical Anthology of Music, Vol. I. (Cambridge, Mass.: Harvard University Press, 1966.) No. 151.

⁵Tudor Church Music, Vol. IV. Eds. Buck, Fellows,

display the element of contrast, a trend which became one of the basic characteristics of the Baroque stile concertato. Byrd's verse anthem affords one of the numerous examples of word painting, which abound in this composer's work, in the "rising" motive of both the instrumental parts and the voices. (Example 1.) Gibbons's anthem, Behold, Thou hast made my days, contains solo verses which are by no means the essay in monody with accompaniment that they perhaps appear to be at first glance: the soloist provides only an inner part in a polyphonic web of which the remaining strands are supplied by the viols. However, the tendency to give prominence to a solo voice was in line with current developments in Italy.

Example 1. Byrd, Christ rising again, bars 1-11.



Handwritten musical score for the first system. The vocal line (treble clef) begins with a whole rest, followed by a half note G4 (labeled with a sharp sign), and then a half note A4. The lyrics "Christ ris -" are written below the vocal line. The piano accompaniment (treble and bass clefs) consists of chords and moving lines in B-flat major. The key signature has two flats (B-flat and E-flat).

Handwritten musical score for the second system. The vocal line continues with the lyrics "Christ ris - ing, ing, Christ ris - - ing a-". The piano accompaniment continues with chords and moving lines. The key signature remains B-flat major.

Handwritten musical score for the third system. The vocal line concludes the phrase with the lyrics "Christ ris - gain from the dead,". The piano accompaniment continues with chords and moving lines. The key signature remains B-flat major.

Recitative

Though English composers were not anxious, apparently, to imitate Italian opera, they were quick to make use of the new recitative. The adoption of speech rhythms in the recitatives in England can be traced to composers such as Nicholas Lanier (1588-1666) and Henry Lawes. As early as 1617 Lanier had composed music for Ben Johnson's court masque, Lovers made Men, using the stile recitativo which he probably acquired while studying in Italy. Roger North said that Lanier was "a nice observer of the Italian musick . . . and more especially of that, which was most valuable amongst them, I mean the vocall."⁶ In the introduction to Lovers made Men, Johnson asserted that "the whole masque was sung after the Italian manner, stylo recitativo, by Master Nicholas Lanier, who ordered and made the scene and the music."⁷ Although recitative was used in masques, it is difficult to know how and to what extent it was used. Bukofzer states that "masques sung throughout were exceptional."⁸

An example of "recitative Musick" as adapted to

⁶Musicall Gramarian. Edited by Hilda Andrews. (London: Oxford University Press, 1925.) p. 19.

⁷Nicholas Lanier, Hero and Leander. Words to Music: Paper on English Seventeenth-Century Song Read at a Clark Library Seminar, December 11, 1965, by Vincent Duckles and Franklin B. Zimmerman. (Los Angeles: University of California, 1967.)

⁸Music in the Baroque Era. (New York: W. W. Norton & Company Inc., 1947.) p. 183.

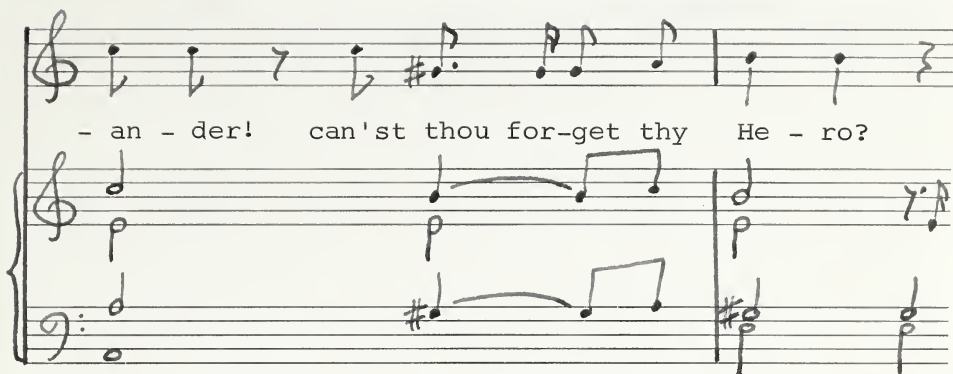
the English language may be seen in Lanier's cantata for solo voice and thorough-bass, Hero and Leander. (Example 2.) Roger North claimed in his Musicall Gramarian that this cantata was a famous composition which "for many years went from hand to hand."⁹

Example 2. Lanier, Hero and Leander, bars 1-6.

Nor com'st thou yet, mysloathful love, nor

yet, Le - an - der? Oh, my Le -

⁹North, Op. Cit., p. 73.



Recitative adapted to the English language appears in Henry Lawes's Ariadne deserted (c. 1640). This composition is an apparent imitation of Monteverdi's Lamento d'Arianna. John Milton testified to Lawes' mastery of declamatory song in To Mr. H. Lawes, on his Aires:

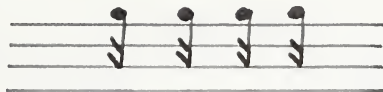
Harry whose tuneful and well measur'd song
First taught our English Musick how to span
Words with just note and accent . . .

and in so doing may have led to an overestimation of this composer's importance.

Walter Porter, a Gentleman of the Chapel Royal in 1616, had travelled to Italy to study under Monteverdi. In Madrigals and Ayres (1632) he tried to fuse the thorough-bass with the madrigal. In his preliminary notes "To the Practitioner" in Madrigals and Ayres, Porter gives an insight into how far attitudes had progressed during the early part of the seventeenth century:

I have exprest in the part of the Harpsecord,
the maior and minor sixes, by Flats and Sharpes, the
figures I have over the head of a thorow Base . . . in

the Songs which are set forth with Divisions, where you may find many Notes in a place after this manner in rule or space,



they are to expresse the Trillo: I have made use of these Italian words, because they shall not mistake, and sing them, if they were expressed in English, being mixed amongst the other wordes, Tace, which is, that the Voyces or Instruments, are to be silent, or hold their peace, till such or such things be performed, also the word forte, which is strong or loud, I have set before most of the Songs; Toccatas, Sinfonias, and Rittornellos, which beside the delight and varietie they beget, they are good for the respiration of the voyces, for which end they are used . . .

The above reference to the "thorow Base" was one of the first to appear in English printed music. This collection contains an example of Porter's verse anthems, O praise the Lord,¹⁰ which illustrates the "trillo" mentioned in his preface. (Example 3.) Madrigals and Ayres, which were written for from two to five voices, two violins and thorough-bass, included continuo madrigals in Italian style with very florid solo passages on affective or pictorial words. Taken as a whole this collection bears resemblances to Monteverdi's Seventh Book of Madrigals.

¹⁰ See the transcribed edition in English Church Music, Vol. II (1545-1650). Gen. Eds., Gerald H. Knight and William L. Reed. (London: Blandford Press, 1965.) p. 232.

Example 3. Porter, O praise the Lord, bars 7-10.

it is a good thing to

This musical system covers bars 7 and 8. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment (grand staff) features a half note G3 in the bass and a half note G4 in the treble. In bar 8, the vocal line continues with a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment has a half note G3 in the bass and a half note G4 in the treble, with a sharp sign above the G4.

sing prais - - - es, to sing

This musical system covers bars 9 and 10. The vocal line (treble clef) starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment (grand staff) has a half note G3 in the bass and a half note G4 in the treble. In bar 10, the vocal line continues with a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment has a half note G3 in the bass and a half note G4 in the treble, with a sharp sign above the G4.

prais - - - es un - to our God,

This musical system covers bars 11 and 12. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment (grand staff) has a half note G3 in the bass and a half note G4 in the treble. In bar 12, the vocal line continues with a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment has a half note G3 in the bass and a half note G4 in the treble, with a sharp sign above the G4.

William Child (1606-1697) published a collection called First set of Psalmes (1639) which was written for three voices and continuo, and is one of the first documents reflecting the Italian influence in English church music. In the preface, Child explained that his psalms had been "newly composed after the Italian way." Bukofzer claimed that this collection was comparable to Schütz's Kleine geistliche Konzerte in terms of its style and general significance.¹¹

The Ground Bass

The continued practice of improvising and composing variations over ground basses during the middle Baroque in England was another instance of an art with transplanted Italian roots. Christopher Simpson, in The Division Viol (1659), showed an interest in the ground-bass technique. This had been discussed a century earlier by the Spaniard Diego Ortiz in his treatise, Tratado de glosas sobre clausulas (1553).¹² A number of pieces in Simpson's treatise were based on descendants of the old grounds of the romanesca and passamezzo family. For example, the piece called "Farinelli's Ground" in The Division Viol was a bass more commonly known as Folia. Playford's Division Violinist (2nd edition, 1685) was significant

¹¹Bukofzer, Op. Cit., p. 199.

¹²For details of Ortiz's treatise, see Gustave Reese's Music in the Renaissance, revised edition. (New York: W. W. Norton & Company Inc., 1959.) p. 625.

not only because it was a complement to Simpson's book, but because it reflected the ascendancy of the violin at the expense of the viol.

Further evidence of Italian influence in the work of composers immediately preceding the Restoration may be seen in Porter's Psalterium Carolinum (1656) and in John Wilson's Motets (1657)--both works made use of the thorough-bass. Wilson (1595-1674), a relative of Porter's, figured prominently in the music of the Commonwealth and early Restoration period. He was active in the Chapel Royal and at Westminster Abbey as groom of the robes and as a musician-in-ordinary until his death in 1674. Thomas Purcell, Henry's uncle and step-father from 1664, was Wilson's successor.

CHAPTER II

FOREIGN INFLUENCES IN THE CHURCH MUSIC OF THE EARLY RESTORATION PERIOD

The Re-establishment of the Chapel Royal

The Restoration marked a new era in the music of the Church of England. For about sixteen years no music of any kind had been heard in English churches, except for the singing of the simple metrical psalms of Sternhold and Sandys. The Puritans had destroyed music books and organs in many cathedrals and churches. But in a number of cases, as at York Minster and Lincoln Cathedral, the organs were not removed from the buildings (though they were forced to remain silent), and no order to burn choir-books was ever authoritatively given. Enough pre-Restoration music was still left in 1660, therefore, for cathedral choirs to continue almost where they had left off before the Civil War. As an instance of this, Peter Le Huray gives the example of Durham Cathedral, one of the most musically active cathedrals in post-Restoration times, where "a service list for June 1680 shows that even twenty years after the Restoration the provincial cathedral was still much as it had been in 1640."¹

¹Henry Purcell--Music for the Chapel Royal. London:

In the Chapel Royal pre-Commonwealth church music likewise provided a foundation on which to build. But in the case of the Chapel Royal, "when the Restoration composers began to write anthems and services, they found themselves irresistibly led to do so on lines much more akin to the declamatory solo songs than to the old continuous contrapuntal work."² Ernest Walker goes on to observe that the beginnings of this change in ecclesiastical music had taken place in the early seventeenth century but it was "enormously accelerated by the régime of the Commonwealth," precisely because of the restraints on church music and the consequent influence of the secular solo song and instrumental styles. Westrup suggests that this progressive style of church music was peculiar to the royal Chapel, at least during the early 1660's.³

The Chapel Royal, a body of clergy and musicians, had a tradition dating back to 1135. With the fall of Charles I's head in January 1649, the Chapel ceased to exist, and was not reconstituted until the accession of Charles II in 1660. At the time of the Restoration the Chapel Royal comprised thirty-two gentlemen of whom eight

Argo Record Company, 1964.) Jacket notes to record ZRG 5444.

²Ernest Walker, A History of Music in England. 3rd ed. Revised and enlarged by J. A. Westrup. (London: Oxford University Press, 1952.)

³Arthur Jacobs, ed., Choral Music. (London: Penguin Books Ltd., 1963.) p. 110.

PLATE II

THE INTERIOR OF THE CHAPEL ROYAL, WHITEHALL

A contemporary engraving



were clerks in holy orders, three were organists, one was a master of the children, and one a treasury clerk. There were twelve children of the Chapel. They were under a master who taught them to sing and who was also responsible for their everyday needs since most of the boys were living away from home. Among the first choirboys to enter the Chapel in 1660 were John Blow (1648-1708), Pelham Humfrey (1647-1674), and Thomas Tudway; Henry Purcell became a member in about 1669.

A fine wardrobe was ordered for each boy:

For each of them, one cloak of bastard scarlett cloth lyned with velvett, one suit and coat of the same cloth made up and trimmed with silver and silk lace after the manner of our footmen's liveries, and also to the said suit three shirts, three half shirts, three pairs of shoes, three pair of thigh stocking, whereof one pair of silk and two pair of worsted, two hats with bands, six bands and six pairs of cuffs, whereof two laced and four plain, three handkerchers, three pairs of gloves and two pieces and a half of rebon for trimming garters and shoestrings.⁴

The choir school was much like a boarding school, and the children were often secured, or even impressed, from cathedral choirs in various parts of the kingdom.

The first master of the children of the Chapel Royal after the Restoration was Captain Henry Cooke (1615-1672), who had served in the Royalist army during the Civil War. Cooke, as Master of the Chapel, had to provide adequate music without the benefit of a nucleus of experienced choirboys. This problem was partially

⁴Henry C. De Lafontaine, ed., The King's Musick. (London: Novello and Company Ltd., 1909.) p. 136.

solved by the use of cornetts, and of men singing falsetto, "there being not one lad, for all that time, capable of singing his part readily."⁵ The use of cornetts in the Chapel Royal, attested to by the diarist, John Evelyn, was the first instance of instruments being used in the Chapel Royal after the Restoration. Such instruments could easily have been detailed for service in the Chapel from the king's private wind band.

Cooke appears to have been an excellent singer; Samuel Pepys, for example, was convinced that Cooke had "the best manner of singing in the world."⁶ Evelyn wrote after hearing the captain sing to his own lute accompaniment, that Cooke was "esteemed the best singer after the Italian method, of any in England."⁷ Such a remark suggests that he studied in Italy or at least undertook lessons with an Italian teacher. Indeed, Percy M. Young claims that Cooke had been a student of Carissimi, but he provides no evidence for this claim.⁸ Cooke's liking for Italian music was also indicated by J. A. Westrup, who mentions that Cooke "encouraged the boys to sing Italian songs

⁵Matthew Locke, The Present Practice of Music Vindicated. (London, 1673.) p. 19.

⁶Diary. Edited by H. B. Wheatley. (London, 1904.) July 27, 1661.

⁷John Evelyn, Diary. Edited by E. S. de Beer. (London: Oxford University Press, 1955.) November 28, 1654.

⁸A History of British Music. (New York: W. W. Norton & Company Inc., 1967.) p. 244.

when they were not engaged in the Chapel."⁹ Pepys mentioned that he heard Cooke and two of the boys give some samples of Italian music at the home of Lord Sandwich, and thought it quite the best he had ever heard.¹⁰

The re-establishment of elaborate church music at the Restoration coincided with certain changes in the contents of the official prayer book. The word "anthem," which was probably derived from the Greek "antiphona," had been used, according to Paul Henry Lang, "before Chaucer."¹¹ Essentially it means a sacred composition for choir and accompaniment to be sung in church. It had replaced the Latin motet of the Catholic service since the English Reformation (1534), but the word itself was not introduced into the English prayer book until the time of the Restoration. Charles II's Prayer Book of 1662 states that at the end of the third collect "In choirs and places where they sing here followeth the anthem." A second anthem was sung after the sermon.

The verse anthems of the Restoration period were almost certainly written for the Chapel Royal, as it alone had the resources necessary for their performance. Westminster Abbey had a musical establishment similar to that of the Chapel, except that there were only sixteen

⁹Purcell. (New York: Collier Books, 1962.) p. 34.

¹⁰Pepys, Op. Cit., December 21, 1663.

¹¹Music in Western Civilization. (New York: W. W. Norton & Company Inc., 1941.) p. 281.

men and ten boys, and there was no readily available string orchestra. An account of the innovations that took place in the Chapel after the Restoration suggests that verse anthems with instrumental accompaniments were only performed when the king was present on Sundays and holy days.

The Influence of Lully and
the Court of Versailles

In Evelyn's account of the coronation service of Charles II on April 23, 1661, he said "the king's band of violins attended," and remarked on the "anthem and rare musiq, with lutes, viols, trumpets, organ and voices."¹² The "band of violins" had been instituted by Charles II soon after the Restoration in imitation of the "Vingt-quatre violons du Roi" of the French court. In France this group had formed the heart of the orchestra.¹³ The eminent musicologist, Claude Palisca explains that traditionally the band was composed of "six soprano violins (dessus de violon), twelve alto and tenor violins of various sizes tuned like the modern viola but playing three separate parts known as haute-contre, taille, and quinte, and six bass violins, tuned like the modern cello or a tone lower."¹⁴

¹²Evelyn, Op. Cit., April 23, 1661.

¹³Some of the music played by "the 24" may be seen in Jules Ecorcheville's Vingt suites d'orchestre du XVIIe siècle Français. 2 vols. (Paris, 1906.)

¹⁴Baroque Music. (Englewood Cliffs, N.J.:

The twenty-four violins of the Chambre of Louis XIV, which played at state balls, dinners and concerts, had been introduced into the Chapelle Royale together with the oboes and bassoons of the Grande Écurie for the first time by Jean Baptiste Lully (1632-1687) when he became Maître de Chapelle. Church music in the French royal chapel had been unaccompanied, and written in four, five, and six parts, but when Lully took charge he wrote cantatas for up to ten parts for double choir with orchestral accompaniment.¹⁵

The use of strings at the coronation of Charles II was not, however, the first time such instruments had appeared at a royal service, though it was the first time that violins had been used. Viols had been played at the funerals of both Queen Elizabeth in 1603 and of James I in 1625, and it is relevant perhaps to mention that an official court composer for viols and violins had existed as early as 1621. But the new band played a more prominent part in court life than the viols had ever done, and the music composed for the violins was in the new Italian style which was based on major-minor tonality.

Prentice-Hall Inc., 1968.) p. 165.

¹⁵For more details on the subject of Lully's activities in the French court, see Norman Demuth's French Opera. (Chester Springs: Dufour Editions Inc., 1964.) p. 92.

A further discussion of the twenty-four violins is given by C. L. Cudworth under the title, "'Baptist's Vein'--French Orchestral Music and its influence, from 1650-1750," in the Proceedings of the Royal Musical Association, 1956-1957. p. 29.

The origin of the band may be traced to the period during the 1650's of Charles's residence at the court of Louis XIV at Versailles. Like Louis's band, Charles's group was employed to perform at the court events. In December 1662 the violins were introduced into the Chapel and they were used there at services until the king's death in 1685. Evelyn's sour reaction to the introduction of these instruments into the royal church was recorded thus:

Instead of the ancient, grave and solemn wind music accompanying the organ was introduced a concert of twenty four violins between every pause (in the anthem) after the French fantastical light way, better suiting a tavern or a playhouse than a church.¹⁶

Tudway, who as mentioned earlier, was a chorister in the Chapel at the beginning of the Restoration, recorded the influence of Charles in the following way:

The Standard of Church Music begun by Mr. Tallis & Mr. Bird, &c. was continued for some years after the Restoration, & all Composers conform'd themselves to the Pattern which was set by them. His Majesty who was a brisk & Airy Prince, comeing to the Crown in the Flow'r & vigour of his Age, was soon, if I may so say, tyr'd with the Grave & solemn way, And Order'd the Composers of his Chappell to add symphonys &c. with Instruments to their Anthems; and therupon Establish'd a select number of his private music to play the symphonys & Retornellos which he had appointed.

The King did not intend by this innovation to alter any thing of the Establish'd way. He only appointed this to be done when he came himself to the Chappell, which was only upon Sundays in the Morning, on the great festivals, & days of Offerings. The old Masters of Music, viz. Dr. Child, Dr. Gibbons, Mr. Law &c., Organists to his Majesty, hardly knew

¹⁶Evelyn, Op. Cit., September 14, 1662.

how to comport themselves with these new fangl'd ways, but proceeded in their Compositions according to the old style, & therfore there are only some services & full anthems of theirs to be found.

Thus this secular way was first introduc'd into the service of the Chappell.¹⁷

The objections to the "secular way" which Tudway wrote about and which Evelyn decried were against the novel instrumental symphonies introduced into the anthems, and, in Evelyn's case, "the French fantastical light way," which was, in conservative opinion, frivolous. Roger North further added to the impression of the English court being heavily influenced by the French style at the beginning of the Restoration period when he wrote:

The master of the Court musick in France was Baptista (an Italian frenchified). The Entrys of Baptiste ever were . . . valued as most stately and compleat harmony; and all the compositions of the town (London) were strained to imitate Baptist's vein.¹⁸

Tudway considered Charles II's influence to be the main cause of the changes that took place in the Chapel Royal, and he would appear to be essentially correct in his opinion, even if he tended to over-simplify the notion. Charles, who had been in exile in France since the outbreak of the Civil War (1642-1648), was certainly responsible for the introduction of the violins into the music of the church services, and he seems to have encouraged his composers to write anthems with

¹⁷British Museum, Harl. 7338, fol. 2V-3.

¹⁸Memoirs of Music. Edited by E. F. Rimbault. (London, 1846.) p. 102.

"symphonys . . . and all the Flourish of interludes & Retornellos."¹⁹ The "symphonys" of the anthems were copies of the Lullian ouvertures, which were stylisations of dance forms--the saccadic opening movement being only a formalised grand entrée de danse, and the fugal reprise a transformation of the gay rhythms beloved of the French choreographer. The dance rhythms of the verse anthems were also encouraged by the king since "he could not bear any musick to which he could not keep time."²⁰ But the style of writing for the strings was dictated by the techniques of the day. Since the Restoration composers knew only one style of writing for strings--a special style for church music was unknown--the composers composed anthems in which the instrumental style did not differ from the secular. The style of writing for violins would be similar to that introduced into the French court by Lully, since the violins were formed in the first place in imitation of Louis's band. French influence in this aspect of music would probably be strengthened by the presence of French musicians in the English court; a special band of French players, six in number, was listed in 1663, and Louis Grabu, a Frenchman and former pupil of Lully, was Master of the King's Music from 1666 to

¹⁹ Thomas Tudway, British Museum. M.S. Harl. 7338, fol. 2^v-3.

²⁰ John Wilson, ed., Roger North on Music, Being a Selection from his Essays written during the years c.

1675. These men's experience of French ballet music no doubt influenced the dance-like rhythms of the symphonies and interludes in the anthems.

Pelham Humfrey, who was Captain Cooke's son-in-law, and the latter's successor in 1672 as Master of the Chapel Royal, also exerted French influence in the Chapel. Tudway's account of the Chapel innovations made mention of Humfrey:

In about 4 or 5 years some of the forwardest & brightest Children of the Chappell, as Mr. Humfrey, Mr. Blow, &c. began to be Masters of a faculty in Composing. This his Majesty greatly encourag'd by indulging their youthfull fancys, so that ev'ry month at least, & afterwards oft'ner, they produc'd something New of this Kind. In a few years more severall others, Educated in the Chappell, produc'd their Compositions in the style; for otherwise it was in vain to hope to please his Majesty.

Humfrey had travelled on the Continent at the king's expense, after leaving the choir in 1664, returning to England in 1667. What he learned abroad has never been fully documented. It has been claimed that he studied under Lully, but there is no precise evidence to support this, nor any knowledge that he even met Lully. Whether or not Humfrey studied under Lully, the former could not have learned the French operatic style as is sometimes claimed because the first work that might be so termed, Perrin and Cambert's Pomone, was not presented until 1671. It seems unlikely therefore that Humfrey was the pioneer of frivolity and secularity in his anthems that is

sometimes claimed; fifteen of his anthems were set to joyful words but he always exhibited a fine sense of decorum.

Norman Demuth credits Lully with being the first composer to use recitativo stromentato espressivo, and goes on to say that Humfrey and Blow were the composers who established its use in England.²¹ There does indeed appear to be some similarity in style between recitative in Lully's Miserere,²² for example, and Humfrey's anthem, Hear, O Heavens.²³ (Examples 4 and 5.)

Example 4. Lully, Miserere.



²¹Demuth, Op. Cit., p. 152.

²²Paris: Éditions de la Revue Musicale, 1949.

²³William Boyce, ed., Cathedral Music, Vol. III. (London, 1778.)

Am - pli - us, la - va me ab i -

ni - qui - ta - te me - a - -

Example 5. Humfrey, Hear, O Heavens, bars 1-6.

Hear, O heav'ns and give ear, O

Handwritten musical score for the first system. The vocal line is in bass clef with a key signature of two flats (B-flat and E-flat). It contains five measures: a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, and a dotted quarter note. The lyrics "earth, for the Lord hath" are written below the notes. The piano accompaniment consists of a grand staff (treble and bass clefs) with a key signature of two flats. The right hand has two measures: a half note chord and a half note chord. The left hand has two measures: a half note and a half note.

earth, for the Lord hath

Handwritten musical score for the second system. The vocal line continues with five measures: a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, and a dotted quarter note. The lyrics "spoken, I have nourish'd and" are written below the notes. The piano accompaniment continues with two measures: a half note chord and a half note chord. The right hand has a half note chord and a half note chord. The left hand has a half note and a half note.

spoken, I have nourish'd and

Handwritten musical score for the third system. The vocal line continues with five measures: a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, and a dotted quarter note. The lyrics "brought up children and they have re-" are written below the notes. The piano accompaniment continues with two measures: a half note chord and a half note chord. The right hand has a half note chord and a half note chord. The left hand has a half note and a half note.

brought up children and they have re-



Humfrey's practice of repeating the last few bars at the end of a solo, presumably so as to underline and round off the section (as in his anthem, Rejoice in the Lord), and his tendency to clarify the structure by the reiteration of phrases, may well have been learnt in Paris. An examination of Purcell's settings of the texts Rejoice in the Lord (1684)²⁴ and They that go down to the sea (1685)²⁵ reveal his use of this same technique.

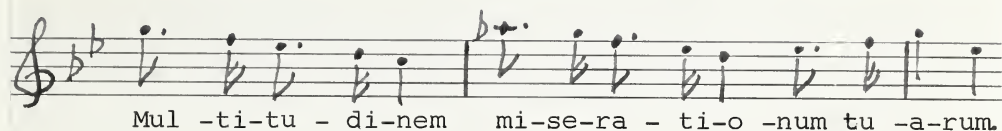
In 1664 Lully and Molière began their collaboration, so Humfrey may well have seen Le Mariage forcé (1665), L'amour médecin (1665), and Le Sicilien (1667), each of which opens with a French overture. Purcell may have been influenced by this style of overture which was used by Humfrey when he returned from abroad. Lully's dotted rhythms became almost clichés through their constant use, and were adopted as a significant style characteristic of

²⁴Purcell Society, Vol. XIV, p. 155.

²⁵Purcell Society, Vol. XXXII, p. 71.

Restoration music. (Examples 6 and 7.)

Example 6. Lully, Miserere.



Example 7. Purcell, Unto Thee will I cry,²⁶ bars 359-361.

al - - le - lu - ja, al - -

al - - le - lu - ja, al - -

lu - ja, - al - le - lu - ja, -

Elwyn Wienandt points to three procedures which appeared in Humfrey's anthems and "which may be the fruits of his study in France (and possibly Italy)."²⁷ The three procedures were the use of recitatives, changes of meter, and tempo changes. The declamatory recitative of Humfrey with pathetic inflexions assisted in breaking the verse anthem into varied, contrasting sections. Whereas the anthems of Humfrey's predecessors and many of his contem-

²⁶Purcell Society, Vol. XVII, p. 20.

²⁷Choral Music of the Church. (New York: Macmillan & Co., Ltd., 1965.) p. 151.

poraries confined their rhythms to an unrelenting duple or quadruple meter, he inserted contrasting sections of triple meter. The verse anthem, O Lord, my God, illustrates Humfrey's use of recitative and changes in meter. In Have mercy upon me, O God, Humfrey added to the techniques already described the further contrast of changing tempo indications. A passage in triple meter, "Thou shalt make me to hear of joy and gladness," is marked "lively," and is followed by the words, "that the bones which thou hast broken may rejoice," in slow quadruple meter.

John Blow became Master of the Chapel Royal and Master of the Children when Humfrey died in 1674. Like his predecessor, Blow reflected French influence in his music. For example, he devoted much more attention to the introductory symphony and interludes in the verse anthems than had composers of the previous period, perhaps because of the fine band of twenty-four string players available in the Chapel after 1662. Blow's verse anthem, And I heard a great voice, begins with a symphony of forty-four bars in ternary form with opening and closing sections built on a four-bar ostinato pattern. The closing "Halleluja" section first appeared for solo voice earlier in this anthem. The use of a jubilant "Halleluja" is an example of a common practice during the Restoration, but it had been used before that time in England. Byrd, for example, very frequently concluded his anthems with a coda on the word "Alleluia" or "Amen," as at the end of his

motet, "Sacerdotes Domini," from the Gradualia of 1605, (see page 60). In And I heard a great voice, the jubilant word occurred in the text of Blow's anthem, but often the "Halleluja" section had the appearance of a conventional appendage, arbitrarily attached.

The Influence of Italian Vocal and Instrumental Styles

The admixture of operatic style which constituted a characteristic of the Restoration verse anthem was not new in 1660. The Italian declamatory style with its close relationship of text and music, and its pathos and dramatic expression, had become familiar in England, so it was no surprise to see it adopted for the solo sections of the verse anthems which were written after Charles II's accession. The expressive melodic leaps and pathetic diminished intervals, especially in falling passages that expressed tenderness or grief, were aspects of the declamatory style often found in Restoration anthems. As was suggested earlier, this stylistic technique of Italian opera may have been introduced into the Chapel Royal music by Humfrey after his travels in France and perhaps Italy. Parry saw the Italian influence in the frequent florid passages which were a characteristic of the solos in the verse anthems. This style, "more intellectual and deliberate than spontaneous . . . aimed at . . . forms of declamation which were rather oratorical than

musical."²⁸ Such solo passages, Parry went on to observe, often aptly expressed topics like joy, or the noise of a storm.

The homophonic style of the Italian madrigal, as seen, for example, in Thomas Morley's First Booke of Balletts of 1595, may be seen reflected in the church music of composers like William Child. Child's anthem on the occasion of the restoration of Charles, O Lord, grant the King a long life (1660),²⁹ concludes with an example of this style of homophony in the setting of the word "Hallelujah." (Example 8.)

Example 8. Child, O Lord, grant the King a long life, bars 324-332.

The musical score consists of two staves, each with a treble and bass clef and a key signature of one flat (B-flat). The time signature is 4/2. The top staff is labeled 'Decani' and the bottom staff is labeled 'Cantoris'. Both staves show a homophonic setting of 'Hallelujah' in 4/2 time, with lyrics written below the notes. The lyrics for the Decani part are 'Hal-le-lujah, halle -lu-jah, halle-lu -'. The lyrics for the Cantoris part are 'jah, hal-le-lujah, hal-le-lujah, hal - le lu -'. The music is written in a homophonic style, with the same notes for all voices in each measure.

²⁸C. Hubert H. Parry, The Oxford History of Music. Vol. III: The Music of the Seventeenth Century. (London: Oxford University Press, 1902.) p. 281.

²⁹British Museum, Harl. 7338, fol. 86.

-jah, Decani Cantoris
 -jah, hal - le - lu - jah, hal - le - lu - jah, hal - le

Altogether
 - lu - jah, halle - lu - jah, hal - le - lu - jah.

The ground bass, a form especially popular during the Restoration period, seems to have been adopted by the English from the Italian Renaissance grounds which had served as the basis for vocal and instrumental variations. The most frequently used basses in Italy had been the Passamezzo antico, the Romanesca, the Folia, the Passamezzo moderno, and the Ruggiero. Both Humfrey and Blow made much use of the form,³⁰ and Purcell became the recognized exponent of it, though to a limited extent in his verse anthems (see page 92).

The Italian concertato style may be seen reflected in various forms in the work of the Restoration composers. English composers did not use the mature style of the Venetian polychoral technique until the time of Blow and

³⁰See H. Watkins Shaw, "John Blow's use of the Ground," Musical Quarterly, Vol. XXIV, (January, 1938), 31-38.

Purcell. Although antiphonal treatment was employed before 1660 it had involved a single divided chorus--decani on the south or dean's side of the cathedral, cantoris on the north or precentor's side--an arrangement that provided for the singing of the psalms in alternatim. (See Plate III.) The lofting of phrases from one side of the building to the other by separate, contrasting, complete choruses that played such a prominent role at St. Mark's, Venice was not present in the music of early Anglican composers, but was adopted as a point of style after the Restoration. Blow's anthem, I beheld, and lo, a great multitude,³¹ set off opposing groups of differing timbres in a fashion that qualifies it as a true polychoral composition. The verse sections were written for contratenor, tenor, and one or two bass parts (ATBB). The full choir sections included treble, contratenor, and tenor (ATB). This arrangement provided for antiphonal singing between the soloists and the choir. (Example 9.)

³¹Boyce, Op. Cit., Vol. III, p. 245.

Example 9. Blow, I beheld, and lo, a great multitude,
bars 366-378.

(Chorus)

S
A

Bles-sing and glo- ry

T

(Verse)

A
T

Bles-sing and glo - ry and

B
B

and thanks -giv - ing and

(Verse)

wis - dom and thanks-giv-ing and hon - our and

(Chorus) (Chorus)

power

(Verse) be un- - to our
power and might be un- to our

This system contains the first four staves of music. The first staff is a vocal line in treble clef with a key signature of two sharps (D major). It begins with a whole note 'power' followed by a measure of rest. The second staff is a piano accompaniment in treble clef, starting with a piano (p) dynamic and a half note 'power', followed by a measure of rest. The third staff continues the vocal line, starting with a measure of rest, then a half note 'power', followed by a half note 'and', a quarter note 'might', and a half note 'be un-'. The fourth staff continues the piano accompaniment, starting with a half note 'be un-', followed by a quarter note 'to', and a half note 'our'. The bass line in the fourth staff begins with a whole note 'power' followed by a measure of rest.

for ev - er and ev - er A -

God

God

(Chorus) for ev - er and ev - er A -

This system contains the next four staves of music. The first staff continues the vocal line with a half note 'for', a quarter note 'ev -', a half note 'er', a half note 'and', a half note 'ev -', a quarter note 'er', and a half note 'A -'. The second staff continues the piano accompaniment with a half note 'for', a quarter note 'ev -', a half note 'er', a half note 'and', a half note 'ev -', a quarter note 'er', and a half note 'A -'. The third staff continues the vocal line with a whole note 'God' followed by a measure of rest. The fourth staff continues the piano accompaniment with a whole note 'God' followed by a measure of rest. The bass line in the fourth staff begins with a half note 'for', a quarter note 'ev -', a half note 'er', a half note 'and', a half note 'ev -', a quarter note 'er', and a half note 'A -'.



Captain Cooke's coronation anthem, Behold, O Lord, our defender (1661), also illustrates the use of the Italian concertato style. In this anthem Cooke introduced instruments on equal terms with the voices--a technique used extensively by the Gabriellis in Venice in the late sixteenth century. In his description of Charles II's coronation on St. George's Day, 1661, Franklin Zimmerman relates that Behold, O Lord, our defender was performed in Gabrielian style, cori spezzati, "between the Gentlemen of the Chapel Royal in the south gallery and the 'violins and other instrumental music', who, in their scarlet mantles, were seated in a gallery on the north side. The work . . . may well represent the first anthem with Italianate instrumental ritornelli to be heard in England."²²

The growth of interest in the violin at the expense

³²Henry Purcell 1659-1695, His Life and Times. (London: Macmillan & Co., Ltd., 1967.) p. 12.

PLATE III

THE WESTMINSTER ABBEY CHOIR

The choir of boys and men is divided in the
traditional decani-cantoris arrangement



of the viol and the advances in string technique during the early years of the Restoration may be attributed to the presence of foreign instrumentalists. Among the string players who came to England were Gerhard Diessener, once a member of the court in Kassel and a student of Lully in Paris, and the Italian violinist Nichola Matteis. Roger North remembered "no Itallian till Nichola came."³³ Matteis's violin playing in the early 1670's astonished Londoners, as suggested by the following enthusiastic report by North:

I heard that stupendous Violin Signor Nicholao (with other rare musicians) whom certainly never mortal man exceeded on that instrument; he had a stroke so sweet, and made it speak like a voice of a man; and when he pleased, like a consort of instruments . . . nothing approached the violin in Nicholas hand: he seemed to be spiritatoed, and played such ravishing things on a ground as astonished us all.³⁴

North credited Matteis with giving England "a generall favour for the Itallian manner of harmony" which was imitated by such composers as "Mr. H. Purcell in his noble set of sonnatas."³⁵ While he lived in England Matteis published two books of Ayrs for the Violin (1676) for solo violin and continuo.³⁶ Matteis' and Diessener's violin

³³Wilson, Op. Cit., p. 308.

³⁴Ibid., p. 230.

³⁵North, Op. Cit., p. 310. He was probably referring to Purcell's twelve trio sonatas of 1683 or the posthumous set of ten that were published in 1697--or perhaps to both sets.

³⁶Facsimile edition by Gregg Press Inc., (Ridgewood, N.J., 1966.)

virtuosity probably account for the advanced violin techniques required in their compositions.

Matthew Locke was another English composer who made use of the Italian style in his works. In 1648, he visited the Continent, where, according to Percy Young, he either met or had access to the music of Galeazzo Stabbatini, J. Rosetta, and F. Buonaventura di Rogiano, alias Francesco Costanzo.³⁷ On his visit, Dr. Young adds, Locke was apparently influenced by the motets which he collected and in which he used the seconda prattica and the stile concertante principles. Locke contributed to the music of England's first opera, The Siege of Rhodes (1656)--so too did Cooke. In the preface to The Conquest of Granada (1672), Dryden explained that The Siege of Rhodes was "writ in verse, and perform'd in Recitative Musique. The Original of this musick . . . he had from the Italian Opera's." During the early years of the Restoration there were several attempts to perform Italian operas in England, but there is no evidence to suggest that any of these projects was realized. Locke's vocal music to Thomas Shadwell's adaption of Molière's Psyche (1673) introduced an echo chorus, a device which was later used by Purcell in Dido and Aeneas (Act I, scene ii). Giovanni Battista Draghi, a pupil of Lully and Robert Cambert, and Master of the King's Music in 1665, composed

³⁷Percy M. Young, A History of English Music. (New York: W. W. Norton & Company Inc., 1967.) p. 230.

the instrumental music for the above version of Psyche.

Further evidence of Locke's acquaintance with and use of Italian techniques was provided in his text book, Melothesia (1673), in which he dealt with performance from figured basses. As such it is the first known publication of its kind.³⁸ In his liturgical music Locke made much use of the freedom allowed by the figured bass and the declamatory style.

Henry Purcell succeeded Locke as composer for the king's violins when Locke died in 1677. Purcell testified to a friendship between them when he wrote the elegy "On the Death of His Worthy Friend, Mr. Locke," published in Volume II of Playford's Choice Ayres, Songs and Dialogues (1679). Through their friendship it would be quite likely that Purcell became well acquainted with Locke's Italian style. Denis Stevens submits that Purcell copied Locke's music and, in the three- and four-part string fantasias of Locke's Choice Ayres, attempted to emulate the older man's consort music.³⁹

Further Observations Concerning French and Italian Influence in England

As may be seen from the above account, French

³⁸William Penny's book, The Art of Composition, or, Directions to play a Thorow Bass, c. 1670, was mentioned in a catalogue of Henry Playford, but no copy is extant.

³⁹"Purcell's Art of Fantasia." (Music and Letters, Vol. XXXIV, 1952.) p. 341.

music was of interest to Charles II and therefore to the royal court in the first years of the Restoration. The establishment of the twenty-four violins at Charles' court naturally led to an emulation of the French instrumental style, especially the Lullian style dances and stately entrées. However, the French vogue declined as the Italian's gained favour. The decline in French influence was gradual and may be seen in numerous instances. One of these was the case of Sir Bernard Gascoigne's letter from Italy dated 1664 in which he advised the king to dismiss "those Frenchmen that are not worth a fiddlestick," and to hire some Italians instead that he had heard and admired.⁴⁰ In 1665 Nicholas Staggins replaced Louis Grabu as Master of the King's Music. Zimmerman suggests that Grabu's nationality may have been the principal reason for his removal (there were many Francophobes in the court at that time).⁴¹ Moreover, Staggins appears to have been an Italophile in music, and this would have been in keeping with the trend towards Italian music. Significantly, he was given leave of absence to study in Italy in 1676.

By 1666, Italians were in the king's service. These included Vincenzo and Bartolomeo Albricis, the former of whom had studied with Carissimi.

⁴⁰Calendar of State Papers, Domestic Series. June 7, 1664.

⁴¹Zimmerman, Op. Cit., p. 39.

The decline of the French vogue was probably not slackened by the attitude of Pelham Humfrey, who had returned from France in 1667. Pepys quickly developed an active distaste for the young man, for only a month after his return, Pepys wrote of Humfrey:

Pelham Humphreys, lately returned from France, and is an absolute monsieur, as full of form, and confidence, and vanity, and disparages everything, and everybody's skill but his own. The truth is, everybody says he is very able, but to hear how he laughs at all the King's Music here, as Blagrave and others, that they cannot keep time nor tune, nor understand anything; and that Grebus, the Frenchman, the King's master of the Music, how he understands nothing, nor can play on any instrument, and cannot compose: and that he will give him a lift out of his place; and that he and the King are mighty great! and that he hath already spoke to the King of Grebus would make a man piss.⁴²

Roger North suggested a reason "which concurred to convert the English Musick intirely over from the French to the Italian taste."⁴³ This was the fashion among young, rich, cultured people to travel to Italy and reside in Rome and Venice, which began in the early 1670's. Having "heard the best musick and learnt of the best masters . . . they came home confirmed in a love of the Itallian manner, and some contracted no litle skill and proved exquisite performers."⁴⁴

In his essay, As to Musick . . . (c. 1695), North

⁴²Pepys, Op. Cit., November 15, 1667.

⁴³Wilson, Op. Cit., p. 307.

⁴⁴Ibid., p. 25.

recollected that in his early days in London around 1670, he was among those who introduced Italian "Sonnatas." In another essay, he referred to Cazzati and his pupil G. B. Vitali of the Bologna school of violin composers and performers, and how Vitali's Opp. 1-5 (1669), all instrumental chamber works, "came over from Italy, and other lesser scrappys which were made use of in corners."⁴⁵

The French style was not completely discarded, however, and such features as the pompous, dotted rhythms of some of the openings to verse anthems by Purcell and his contemporaries, and the general style of writing for strings, reflected the continuing French influence. In fact the waning of French influence and the ascendancy of Italian resulted in a marriage of the two styles which may be seen to advantage in, for example, Blow's masque, Venus and Adonis⁴⁶ (c. 1682), which shows an acquaintance not only with the French instrumental writing but also with the pathetic, expressive declamation of Italians like Giacomo Carissimi (1605-1674). (Examples 10 and 11.)

⁴⁵Ibid., p. 302.

⁴⁶Edited by A. Lewis. (Monaco: Édition de L'Oiseau Lyre, 1949.)

Example 10. Blow, Venus and Adonis, Act III, bars 211-216.

Venus (slow)

Ah, - ah, - - ah, ah, -

- A-do - nis my love, ah, ah, ah, A - do - nis

Example 11. Carissimi, Jephtha,⁴⁷ bars 11-17.

Jephte (Tenor)

Heu, heu mi-hi, fi - li-a me - a!

⁴⁷London: Novello and Company, Ltd., 1938.

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "Heu, de-ce-pi - sti me, fi-li-a u - ni". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand plays chords, including a triad of D4, F#4, and A4, and a dyad of D4 and F#4. The left hand plays a single note, D3, which is sustained across the system.

Heu, de-ce-pi - sti me, fi-li-a u - ni

Handwritten musical score for the second system. The vocal line continues from the first system. The lyrics are: "-ge - ni - ta, de- cepi - sti me,". The piano accompaniment continues with the right hand in treble clef and the left hand in bass clef. The right hand plays chords, including a triad of D4, F#4, and A4, and a dyad of D4 and F#4. The left hand plays a single note, D3, which is sustained across the system.

-ge - ni - ta, de- cepi - sti me,

CHAPTER III

NATIVE ENGLISH STYLISTIC FEATURES

The Anglican Anthem

The Reformation in England can be dated from the so-called "Reformation Parliament" of 1529, which five years later passed the Act of Supremacy establishing Henry VIII as supreme head of the English Church and putting a final seal on the break with the Pope. It was not until the Elizabethan religious settlement that a pattern of service was established in which the place of music was clearly defined. The Latin Mass was replaced by the Anglican Service in English, and the motet was replaced by the anthem.

The freedom that was exercised in the placement, or even the omission of the anthem is evident in the absence of specific directions regulating its presence and position in the order of service until 1662--over a century after the first Church of England Prayer Book.

The term "motet" . . . was loosely applied to polyphonic music for the choir office and the Proper of the Mass. The Elizabethan anthem, designed to follow the Third Collect at Morning and Evening Prayer "in Quires and Places where they sing" was, as the Prayer Book tells us, by no means an essential part of the liturgy. It was a pleasant adornment to the ceremony, but one which could easily be dispensed with. The so-called "motet" could not be dispensed

with unless plainsong took its place.¹

A notable difference between the motet and the Anglican anthem was that the traditional polyphony of the motet was replaced by anthems that were rhythmically square, more harmonically conceived, more syllabic and shorter in phrase length, all of which resulted from the desire to achieve clarity in the English text. The term "anthem" was applicable only to this type of English church music.

The Setting of Text

The appropriate musical setting of the English text was a significant aspect of Restoration music. Vocal music was English in the sense that the setting of English words resulted in a flavour different from that of French or Italian song. This concept was expressed by Joseph Addison thus:

the Italian Artists cannot agree with our English Musicians, in admiring Purcell's Compositions, and thinking his Tunes so wonderfully adapted to his Words; because both Nations do not always express the same Passions by the same Sounds.²

John Playford's preface to the third book of Choice Ayres and Songs (1681), recognized the special problem involved in setting the English language to music:

. . . I need not here commend the Excellency of their

¹Denis Stevens, Tudor Church Music. (London: Faber and Faber Ltd., 1961.) p. 51.

²The Spectator. No. 29 (April 3, 1711).

Composition, the ingenious Authors Names being printed with them, who are Men that understand to make English words speak their true and genuine Sence both in good humour and Ayres; which can never be performed by either Italian or French . . .

The English spirit and character is expressed in English folksong and dance. Roger North seemed to have sensed this when he wrote of Purcell's "Noble set of Sonnatas, which however clog'd with somewhat of an English vein--for which they are very artificiall and good Musick."³

The English Harmonic Idiom

In the field of harmony the Restoration composers used several techniques that may be regarded as survivals of Elizabethan practice. One of the most striking of these is the free use of what we would now call "false relations" (though only when modern tonality was firmly established was any "true" standard conceived). These false, or "cross," relations give chromatic interest within the polyphonic context. Several types exist. One type is that which sometimes occurs between different voices at cadences where both the flat and sharp seventh are sounded either simultaneously or in succession.

The process may be traced back as far as the Worcester Fragments (late thirteenth and early fourteenth centuries) where it is encountered occasionally with tolerable certainty. . . .

.

³An Essay of Musickall Ayres. (British Museum, Add. 32536, fol. 78^v.)

In the sixteenth century a marked divergence in the employment of the device between continental and English composers may be observed. Abroad, a sharp decline occurs in the incidence of the cross relation . . . in England it shows a marked increase in popularity, becoming almost a mannerism save in the hands of the greatest writers.⁴

Bukofzer saw this technique as representing "an attempt to unite modal and tonal concepts. In its typical form the cadence combines major and Mixolydian, or minor and Dorian respectively."⁵ An elaborate example of false relations by succession may be seen in bar 3, 2nd and 3rd notes in the upper voices, of Example 12. Cross relations occurring simultaneously may be seen in bar 1 of the same example, between the inner voices on the 2nd beat.

Example 12. Purcell, Blow up the trumpet in Sion (1681),⁶
bars 64-67.



⁴H. K. Andrews, The Technique of Byrd's Vocal Polyphony. (London: Oxford University Press, 1966.) p. 102.

⁵Manfred F. Bukofzer, Music in the Baroque Era. (New York: W. W. Norton & Company Inc., 1947.) p. 215.

⁶Purcell Society, Vol. XXVIII, p. 96.



Like his contemporaries, Purcell made use of false relations in this way, and although it was particularly noticable in the early works, it remained a feature throughout his life.

Cross relations not only reflected traditional modal harmony and the Elizabethan compositional practice of aiming for independent voice movement, but also showed an English interest in achieving unusual sonorities by the introduction of dissonances. Bukofzer points out that this practice differed from that of Continental composers.⁷ In addition to the use of flat and sharp sevenths, any two adjacent semitones might be heard in juxtaposition.

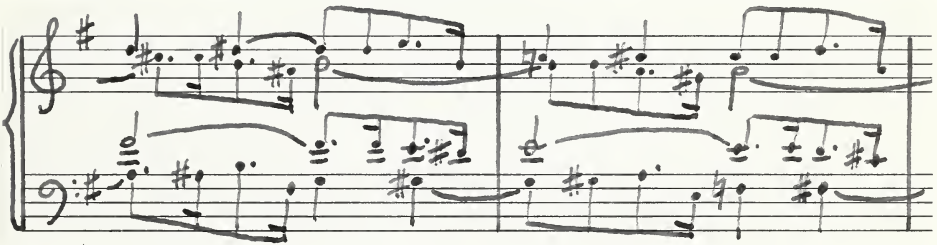
Dr. Burney's scathing criticism of "Dr. Blow's Crudities"⁸ were perhaps so-called through a little too rigid application of later conventions of composition on the work of an earlier composer. Burney wrote his criticism eighty years after Blow died! The dissonances often to be found in the works of Locke, Humfrey and Purcell (Example 13) were of a type similar to many of the

⁷Bukofzer, Op. Cit., p. 215.

⁸Charles Burney, A General History of Music, Vol. II. (London: Constable and Company Ltd., 1935.) p. 353.

so-called "Blow crudities." As in the case of the false relations mentioned above, it seems likely that such a strong dissonance as the second, for example, was used to increase the sonority rather than to heighten the pictorial expressiveness in the Continental manner.

Example 13. Purcell, I will give thanks unto thee, O Lord,⁹ bars 8-9.

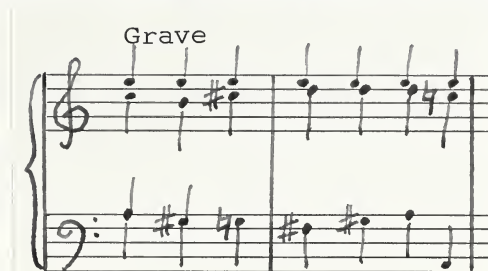


The minor seconds in the above example are the result of suspensions, but like Blow, Purcell too was capable of hammering out the second in a series of repeated chords in a much more aggressive way than the manner in which they appear in I will give thanks unto thee, O Lord (Examples 14 and 15).¹⁰

⁹Purcell Society, Vol. XVII, p. 47.

¹⁰There is a fully illustrated summary of Purcell's harmonic methods in his chamber music in W. Gillies Whittaker's article, "Some Observations on Purcell's Harmony," in The Musical Times, Vol. LXXV, (October, 1934), pp. 887-894.

Example 14. Purcell, Trio Sonata No. 3 (1697), bars 148-149 from the beginning of the sonata.



Example 15. Purcell, Trio Sonata No. 7 (1697), bars 110-112 from the beginning of the sonata.



Alec Harman refers to the same type of dissonance used to achieve greater sonority by one of Purcell's English predecessors:

Byrd's use of discord, while much freer than Palestrina's, is not in the main employed as a means of greater expression, but is the result of either exuberant part-writing, where the individual lines matter more than their combination, or else of a definite liking for the actual sound of the discord.¹¹

The theoretical recognition of unprepared sevenths, to which Purcell devoted a whole paragraph in his contribution to Playford's theory book, Introduction to the Skill

¹¹Alec Harman and Anthony Milner, Man & His Music, Part II: Late Renaissance and Baroque Music. (New York: Schocken Books, 1969.) p. 76.

of Musick (2nd edition, 1694), was an English contrapuntal practice that was not common on the Continent. It may be traced back to the works of Byrd in whose compositions unprepared sevenths, usually dominants, were quite frequently found. Example 16 shows not only Byrd's use of the unprepared seventh, bars 3 and 6, but of the so-called "English cadence," penultimate bar, in which the essential feature is a normal suspension coupled with false relation, in this case F-natural in one part followed immediately by F-sharp in another.

Example 16. Byrd, "Sacerdotes Domini"¹² (Gradualia, 1605).

Al - le - lu - ia, Al - le-lu-ia, Al-le-

-lu - ia, Al-le-lu - - ia,

Purcell also used the unprepared seventh and English

¹²Edited by H. Clough-Leigher. (Boston: E. C. Schirmer Music Co., 1927.)

cadence as in the following example. (Example 17.)

Example 17. Purcell, I will give thanks unto thee, O Lord, bars 155-156.



Parallel sevenths were found in the compositions of Restoration musicians. W. Gillies Whittaker points out that Jenkins, Young, Locke and other writers of the period "rejoiced in the liberty of consecutive seconds and sevenths in the penultimate chord of a cadence."¹³ Purcell was not prone to seconds in this type of context, but he indulged in sevenths freely. (Examples 18 and 19).

Example 18. Purcell, Trio Sonata No. 7, bars 48 and 49 from the beginning of the sonata.



¹³Whittaker, Op. Cit., p. 891.

Example 19. Purcell, Trio Sonata No. 4, bar 50.



The use of the augmented triad was another characteristically English touch. It appears to have been used to heighten the expressive effect. (Example 20.)

Example 20. Purcell, In the midst of life (1681),¹⁴ bars 21-27.

bit - - ter pains, the bit - -

(in) to the bit - - ter pains of e-ter-nal

de-li-verus not in-to the bit - -

Sa-vi-our,

¹⁴Purcell Society, Vol. XIII A, p. 1.

- - - ter pains de-liver us not in-to the
 death, in-to the bit - - ter pains,
 - - ter pains of - eternal death, deliver us
 deliver us not into the bit - - - ter

bit - - ter pains of e - ter - nal death.
 in-to the bit - ter pains of e - ter - nal death.
 not in-to the bit - ter pains of e - ter - nal death.
 pains of - - e - ter - nal death.

In this early setting of the funeral sentence "In the midst of life," Purcell used chromaticism to indicate the "bitter pain of eternal death," and also showed a disregard for euphony when the movement of the parts seemed to be more

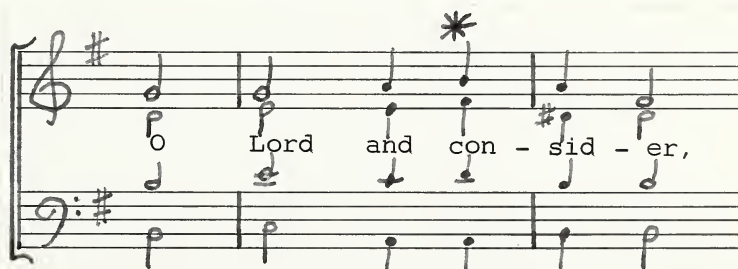
important. Augmented intervals occur in practically every bar of the example.

Hubert Parry saw the use of "abnormally abstruse appoggiaturas" as peculiar to English composers of the Restoration, (Examples 21 and 22), though he confessed that "an analogous mannerism" was to be found in the Nuove Musiche period in Italy.¹⁵ (Example 23.)

Example 21. Humfrey, Like as the hart desires.



Example 22. Wise,¹⁶ The ways of Zion.



¹⁵The Oxford History of Music. Vol. III: The Music of the Seventeenth Century. (London: Oxford University Press, 1902.) p. 275.

¹⁶Michael Wise (c. 1648-1687), composer and singer, chorister in the Chapel Royal in 1660.

Example 23. Monteverdi, "Tu sei morta," from L'Orfeo
(1607),¹⁷ bars 10-13.

se' da me par - ti - ta per mai piu,

mai pui non tor - na - re, ed io ri - man -

¹⁷L'Orfeo. Facsimile edition, with introduction by
Adolf Sandberger. Augsburg, 1927.

CHAPTER IV

FOREIGN INFLUENCES IN THE VERSE

ANTHEMS OF HENRY PURCELL

Purcell's Background and Education

Little is known of Henry Purcell's early life. He was born probably in 1659. No baptism registration has been discovered, but two pieces of evidence indicate that he was born in either the summer or the autumn of that year. The first is the memorial tablet in Westminster Abbey which records Purcell's death on November 21, 1695: "anno aetatis suae 37 mo." ("died in the thirty-seventh year of his life") The second is the phrase: "aetat 24" ("in the twenty-fourth year of his life") on the title page of his Sonatas of III Parts (1683). Recent evidence strongly suggests that the composer was the son of Henry and not of Henry's brother, Thomas Purcell, and that the birthplace was "very likely a house close to the Great Almonry, which was a few hundred yards west of Westminster Abbey."¹ Both Henry's father and his uncle were Gentlemen of the Chapel Royal soon after the Restoration, and his father became Master of the Choristers at Westminster Abbey in

¹Franklin B. Zimmerman, Henry Purcell 1659-1695. (London: Macmillan & Co., Ltd., 1967.) p. 389.

1661. Thomas Purcell, young Henry's uncle, advanced rapidly and became one of the most influential and affluent musicians of the early Restoration, a matter which had some significance in the life of his nephew, especially after the death of the latter's father in 1664. The royal court and the Chapel Royal were part of the boy's early background, and it was likely therefore that the conventions and mannerisms of the Restoration court were assimilated by Purcell and became an important influence in his life.

At about the age of ten years, Henry entered the Chapel choir as a treble. James Clifford's Divine Services and Anthems (1663), which consisted mainly of pre-Commonwealth church music, was used in the Chapel during that period, so Purcell sang anthems by Elizabethan and Jacobean composers. His autograph copies of the older masters, such as Tallis and Byrd, which he made during 1681 and 1682 prove that Purcell studied the music of his predecessors even after he had begun to compose. However, the majority of anthems sung at Purcell's time in the Chapel Royal were those of the contemporary composers which included Child, Wise, Blow, and Humfrey. Evidence for this is to be found in the anthems that were transcribed into Chapel books between 1670 and 1676--of the 65 anthems listed 11 were by Wise, 9 by Blow, and 6 by Humfrey. Only 4 were composed by pre-Restoration musicians.

Purcell's first master in the Chapel choir was

Captain Cooke, a man whose awareness of Italian style has already been indicated in this discussion.

Henry Purcell's connection with Pelham Humfrey, who returned from France in October 1667, was not to begin for several years--not until July 1672 perhaps, when Humfrey became Master of the Children on the death of Captain Cooke. But Humfrey's presence at court was almost certainly important to the boy's musical development, if only because any affinity which Purcell had for French or Italian music would have been strengthened by Humfrey's display of the latest styles of composition and performance that he had recently learned at the court of Louis XIV and elsewhere in Europe. As Thomas Purcell and Pelham Humfrey were the two composers for the Chapel from January 1672, the new Master of the Choristers--Humfrey--and Henry Purcell would probably have become well acquainted, especially as Humfrey became Henry's tutor in July of the same year.

Just how Purcell was influenced by Humfrey is a matter of conjecture. It is sometimes difficult to be assured of the influence of one composer on another by simply indicating similarities of style. It does seem possible, however, that Humfrey provided examples of many foreign influences in his compositions for the Chapel Royal which were seen and studied by Purcell in the course of his lessons in composition with Humfrey. These stylistic features were discussed in Chapter II.

After the premature death of Pelham Humfrey in

July 1674, John Blow became Master of the Chapel Royal, and Purcell, who had remained in the royal service as instrument repairer after his voice had broken in 1673, came under Blow's instruction. The extent of these lessons is not known, but H. Watkins Shaw advances the theory that Blow's two pedagogical methods, Rules for playing of a Thorough Bass upon Organ and Harpsicon, and Rules for Composition, may have been written as a series of lessons for the young Henry Purcell.² Blow's Italianate style was noted in Chapter II.

It was in 1675 that Purcell began his duties at Westminster Abbey. He copied dozens of anthems written by his English predecessors and contemporaries, a task that probably contributed to his development as a composer. The next year, 1676, the organist of the Abbey, Christopher Gibbons, died, thus severing a link with the broad traditions of early Caroline and Jacobean music--"a link which no doubt helped to provide Henry Purcell with the feeling for native English musical style which is so manifest in all his works, early and late."³

The influence of Gibbons may have reached Purcell through Matthew Locke who is believed to have sung under Gibbons at Exeter Cathedral. Whether or not Locke influenced

²"John Blow as Theorist," Musical Times, Vol. LXXVII, (September, 1936), pp. 835-836.

³Zimmerman, Op. Cit., p. 44.

Purcell, it is apparent that Locke and Purcell shared a number of stylistic features. Zimmerman suggests that perhaps the most important thing that Locke would have passed on to Purcell was a notion of the strength and nobility of the English musical tradition, though it was also likely that he would have cultivated in young Purcell something of a taste for the vocal and instrumental styles of the Italian schools which were becoming a significant factor in English musical life by the time Purcell came of age.

The French style of the five-part "grande bande" of twenty-four violins, for which Purcell became composer-in-ordinary after Locke's death in September 1677, seemed to have impressed the young composer, because "the levity, and balladry of our neighbours," as he called the French style, appeared early in his verse anthems.⁴ In the same month that he succeeded Locke as composer for the violins Purcell finished making a fair copy of a series of anthems by Restoration and by Tudor and Jacobean composers, presumably for his own study.

Purcell's appointment to the post of organist at Westminster Abbey in 1679 may be regarded as marking the end of his apprenticeship, which had included singing in the Chapel Royal choir and studying under Cooke, Humfrey,

⁴Preface to his 12 Sonatas of III Parts. (London: Playford, 1683.)

Blow, and perhaps Locke. On the death of the organist of the Chapel Royal, Edward Lowe, in 1682, Purcell became one of the three organists and composer-in-ordinary to the "King's Musicke." He retained all of these posts until his death on November 21, 1695. At the request of Purcell's widow, the last resting place was chosen in the north aisle of Westminster Abbey, at the foot of the organ which he had played for over fifteen years. Over his body was laid a marble tablet that commemorates him:

Immortals, welcome an illustrious guest,
 Your gain, our loss,--yet would not earth reclaim
 The many-sided Master of his Art,
 The brief delight and glory of his age:
 Great Purcell lives! his spirit haunts these aisles,
 While yet the neighbouring organ breathes its strains,
 And answering choirs worship God in song.⁵

The Verse Anthems

It is not known when Purcell began to compose church music, but the following extract from Thomas Purcell's letter to John Gostling (1650-1733), dated February 1679, indicated that Henry was writing anthems for the Chapel Royal by that time:

I have received the favor of yours of the 4th with the inclosed for my sonne Henry: I am sorry wee are like to be without you soe long as yours mentions: but 'tis very likely you may have a summons to appeare among us sooner than you imagine; for my sonne is composing wherein you will be chiefly concern'd.⁶

⁵Transcribed and translated from the Latin by "W. D. M." in Notes and Queries, 5th series, Vol. IV, (October 1875), p. 359.

⁶The letter was addressed: "This for Mr. John

Sixty-nine anthems by Purcell are extant, of which 60 are verse anthems. Very few of his works can be dated accurately, but according to Zimmerman the verse anthems were composed as follows: 4 during the period of the late 1670's, 36 between 1680 and 1685, 16 belonging to the period from 1686 to the end of his life. The authenticity of 4 anthems is in doubt and these have not been ascribed a date by Zimmerman. It will be seen from the above that over half of his verse anthems belonged to the period 1680-1685. There are several possible reasons which may account for this large number over a few years. The most important of these may have been that the period in question lay within the era when the anthem was one of the most popular outlets for musical expression in Restoration society. Until about 1685 the musical sections of the church services, and especially the anthems, performed a function in society similar to today's concerts. This is shown by the many entries in Pepys's Diary, such as the following:

To my Lord, and with him to Whitehall Chapel . . . After sermon, a brave anthem of Captain Cooke's, which he himself sung, and the King was well pleased with it!⁷

Gostling, Chaunter of the quire of Canterbury Cathedral." Gostling became a Gentleman of the Chapel Royal about two weeks after the letter. A postscript to the letter referred to Gostling's exceptional low notes: "F faut: and E lamy are preparing for you." "F faut" and "E lami" were the old names for F and E in the hexachord system.

⁷Samuel Pepys, Diary. Edited by H. B. Wheatley. (London, 1904.) August 12, 1660.

In Grove's Dictionary the music in the Chapel is described as "a discreet entertainment for the men and women of fashion who composed the court."⁸

Under Charles II's open patronage--the Chapel Royal was, in theory at least, the monarch's own ecclesiastical establishment--the anthem along with other kinds of liturgical Anglican music flourished.

The abrupt decrease in the number of anthems composed by Purcell after 1685 may well have been related to the changes that occurred at the royal court after Charles II's death in 1685. With the coolness of the staunch Catholic, James II, towards church music, Purcell, one suspects, looked elsewhere for musical expression. This decline of royal and court interest in the music of the Chapel Royal continued in the reign of William and Mary. William III was a Calvinist and apathetic to all but martial music.⁹ William reduced the number of musicians in royal employment. Patronage, though still nominally vested in the court and aristocracy, passed for practical purposes into the hands of the middle class. The result was that the trend towards public concerts which began

⁸Grove's Dictionary of Music and Musicians. 5th ed., edited by Eric Blom. (London: Macmillan & Co., Ltd., 1954.) Vol. VI, p. 1003.

⁹By a decree of 1691, it was decided that the Chapel "shall be all the year through kept both morning and evening with solemn music like a collegiate church." For more details, see Wyn K. Ford's article, "The Chapel Royal in the Time of Purcell," Musical Times, Vol. C, (November, 1959), pp. 592-593.

after Charles II's death increased in momentum as more musicians lost their posts at court.

The texts of Purcell's verse anthems were often, as in earlier times, suggested by the Anglican liturgy, which provided for certain Psalms, hymns, and canticles for specific seasons. Forty-nine verse anthems have Psalm texts, seven of which conclude with a Doxology and twenty-seven of the remainder end with an "Alleluia" chorus.

The texts were sometimes subject to manipulation and thus reflected royal policy or thought. Like the ode, the Restoration anthem was sometimes used as part of the paraphernalia of public relations, so that Biblical texts were found and even edited to fit specific occasions of state, making the anthem into "a kind of sacred musical broadsheet to support [Charles's] policies."¹⁰ For example, Purcell's verse anthem, Who hath believed our report? (1679-1680) would fit no other liturgical occasion prescribed by the Anglican calendar so well as that on which the martyrdom of Charles I was observed (January 30), as the following excerpts reveal:

Who hath believed our report . . . He hath no form
nor comeliness . . . He is despised and
rejected . . . Surely He hath borne our griefs . . . All
we like sheep have gone astray . . . He was
oppressed . . . He is brought as a lamb . . . For

¹⁰ Zimmerman discusses the topic of anthem texts and state policy, Op. Cit., p. 62.

He was cut off.¹¹

Charles II's purpose in conjuring up his father's ghost may have been partly founded on the desire to remind everyone of the horrors of 1649, and of the perils inherent in unchecked Whig power.

The twenty-seven verse anthems by Purcell that have string accompaniment are among his most impressive contributions to church music. In these he enlarged the verse anthem to the proportions of a cantata-anthem, with solos, ensembles, choruses, and instrumental accompaniment and interludes.

An example of the verse anthem in the grand style written for an occasion of great importance is My heart is inditing (1685). This anthem, composed for the coronation of James II (reigned 1685-1688), has a French overture called "symphony," for strings and organ continuo; the eight-part choral sections are supported by continuo only. Ritornelli appear in the verse sections, and the entire symphony is repeated in the middle of the anthem.

A shorter type of verse anthem had a single-section symphony, a solo group often consisting of countertenor, tenor, and bass, and a few choruses. The soloist or soloists might perform singly, in duet, as a trio, or, less frequently, as a quartet. This type of anthem may be seen

¹¹Purcell Society, Vol. XIII A, p. 11. The text, Isaiah 53: 1-8, has been altered.

PLATE IV

"THE INTHRONIZATION OF THEIR MAJESTIES KING
JAMES THE SECOND AND QUEEN MARY"

A plate from Francis Sandford's book, The History
of the Coronation of the Most High, Most Mighty
and Most Excellent Monarch James II, 1687.



in Purcell's My beloved spake (1683).¹² This is one of his earliest verse anthems with strings, and makes use of two choral sections and a single arioso section with strings accompanying the choruses. The strings also provide an introductory symphony and interludes between vocal sections. Purcell usually alternated strings with solo voices in contrast to Blow's practice of integrating strings and voices. Purcell usually supported the solo sections with organ continuo.

While the solos in the verse anthems were generally written for countertenor, tenor, and bass, one or more soprano parts were occasionally introduced. The only anthem with a full-length solo for soprano appears to be My song shall be always (1688).¹³ There is some doubt as to whether this anthem was intended for soprano or bass because in the manuscript and printed sources the solo is to be found in several keys either for soprano or bass voice. Westrup suggests that the anthem was written for the Italian castrato, Siface, since no other virtuoso was available at the Chapel Royal in 1688.¹⁴

A number of astonishing passages for solo bass are to be found in Purcell's verse anthems. These solos were probably composed for the extraordinary vocal compass

¹²Purcell Society, Vol. XIII A, p. 34.

¹³Purcell Society, Vol. XXIX, p. 51. In this edition the solo appears in G major for a bass.

¹⁴Purcell, (New York: Collier Books, 1962.) p. 241.

of the Chapel Royal singer, John Gostling. (See n. 6, pp. 71-72.)

Foreign Influences in
the Verse Anthems

During his youth Purcell was probably aware of the diversity of musical styles in the Chapel Royal. By the early 1680's, Italian style had become increasingly apparent, a fact borne out by the preface to Purcell's first published compositions, the Sonatas of III Parts, in which he claimed that he had

faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring seriousness and gravity of that sort of Musick into vogue, and reputation among our Country-men, whose humor, 'tis time now, should begin to loath the levity, and balladry of our neighbours.¹⁵

The "neighbours" were presumably the French. It had been thought until recently that the "most fam'd Italian Masters" were Italians who were contemporaries of Purcell, but Zimmerman has discovered evidence of Purcell's acquaintance with the music of the Venetian composer, Monteverdi. Zimmerman found a fragment in Purcell's handwriting of Monteverdi's Cruda Amarilla, which suggests that the Englishman may have been susceptible to the influence of an older tradition of Italian music than any which had been known up to that time.¹⁶ Monteverdian influence may

¹⁵Purcell Sonatas, Op. Cit.

¹⁶"Purcell and Monteverdi." (The Musical Times, Vol. XCIX, July, 1958), pp. 368-369. (See Plate V.)

PLATE V

A FRAGMENT IN PURCELL'S HAND OF

MONTEVERDI'S CRUDA AMARILLA

The Monteverdi transcription is pasted onto a part of
Purcell's own Benedicite. Bodleian Library,
Oxford, MS. Mus. a.I, p. 2.



also have reached Purcell through John Wilson, who was active in the Chapel Royal and Westminster Abbey during Purcell's first years there. Wilson's uncle, Walter Porter, had gone to Venice to study with Monteverdi, and had come back to England as an active disciple of the Italian (see pages 12-13). As a Monteverdian enthusiast, Porter probably imparted some of his enthusiasms to his young nephew.

Purcell was apparently familiar with the style of Carissimi because there is a copy of Carissimi's Crucior in hac flamma in Purcell's hand in a large fair-copy score book.¹⁷ Colista was also known to Purcell, as revealed by Purcell's reference to him in the discussion on fugue in the former's revised version of "The Art of Descant." This account is contained in the thirteenth edition of Playford's Introduction to the Skill of Music (1697).

The verse anthem, My heart is inditing, is an extensive work. Composed for the coronation of James II, it exhibits an element of splendour in the choral and orchestral forces, a tradition which had long been in existence in Venice. Although the score indicates strings and organ--hautboys, trumpets and drums were probably also used since they were available at the ceremony. The chorus, soloists, and orchestra alternate in the concertato manner. The anthem opens with an instrumental symphony in the style

¹⁷British Museum, MS. RM 20. h8, fol. 127.

of the French overture with a dotted rhythm which would undoubtedly have been performed much more crisply by violin bows than by the recently ousted viols with their slacker string tension and different methods of bowing. Unlike the French practice in which the overture was quite independent of the subsequent music, Purcell's overture here acts, as in many other instances, as a springboard for the chorus that follows. Purcell achieved this by anticipating the thematic material of the chorus in the brisk section in 3/2 time.

The setting of "Instead of thy father thou shalt have children," is an example of the use of the Venetian-style cori spezzati--altos I and II and bass II alternate with sopranos I and II and tenor, who sing "Hearken, O daughter, consider." Antiphony is achieved by the contrasting groups. The earlier treatment of "Hearken, O daughter, consider" is in similar style. (Example 24.)

On the other hand, the finale, "Alleluia, Amen" of this anthem, which builds up to a thrilling climax with much use of parallel thirds and sixths, short fragments extended by sequence, and massive chordal declamation, reflected the new polyphony of the middle Baroque, which, however contrapuntal in style, was nevertheless harmonically conceived. (Example 25.)

Example 24. Purcell, My heart is inditing, bars 310-321.

Hear - ken, O daughter, con - sid - er,

Hear - ken, O daughter, con - sid - er,

Hear-ken O daugh-ter con - si-der, con-si-der, con-

con-

con-

in-cline, in-
in - cline thine ear,
si-der, in-cline, in -
in - cline thine ear,
si-der,

- cline - thine ear, - for-get al -so thine own
- cline, incline - thine ear,
- cline thine ear - for-get al -so thine own
in - cline thine ear, for-get al -so thine
in - cline thine

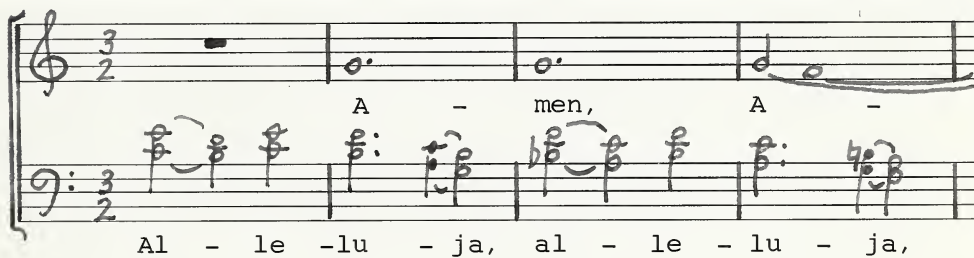
peo-ple,
 for-get al - so thine
 for-get also thine own
 peo-ple for-get al - so thine
 own people,
 -cline thine ear,
 ear, forget also thine own

forget also thine own
 own peo-ple, - thine own
 peo-ple, for-get thine own
 forget al - so thine own
 own peo-ple, and thy fa - ther's
 for-get thine own
 get also thine own peo - -
 peo - - ple,

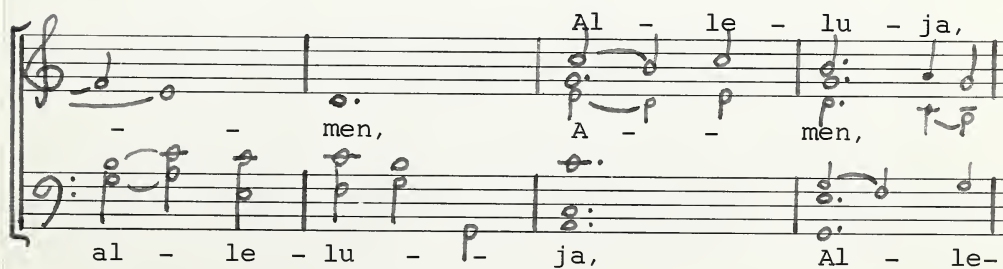


peo - ple and thy fa - - ther's house.
 peo - ple and thy fa - - ther's house.
 peo - ple and thy fa - - ther's - house.
 peo-ple and thy fa - - ther's house.
 - ple and thy fa - - ther's house.
 and thy fa - - ther's house.

Example 25. Purcell, My heart is inditing, bars 438-445.



A - men, A -
 Al - le - lu - ja, al - le - lu - ja,



Al - le - lu - ja,
 men, A - men,
 al - le - lu - ja, Al - le -

Westrup likens the effect of this final section of My heart is inditing to "the tolling of some magnificent bells . . . which spreads through the whole ensemble of voices and instruments, till the very building seems to be singing 'Alleluia!'"¹⁸ The effect may be traced to the style of the Venetian Gabrieli, whose motets Deus, qui eatum Marcum,¹⁹ and Hodie completi sunt,²⁰ end with brilliant "Alleluia" climaxes.

O sing unto the Lord (1688)²¹ illustrated Purcell's most whole-hearted adoption of what might be termed the Italian oratorio style, which Handel was to use in the late Baroque. The French overture, which Purcell tended to use when a verse anthem began with an overture, is replaced by a simpler, more direct movement; voices and instruments are treated homophonically and antiphonally, and there is a strong feeling of major-minor tonality. (Example 26.) This tonal practice was beginning to assert itself in England in the middle Baroque, and may be seen fully realized in the instrumental compositions of Corelli. The style of this first section of the symphony suggests that of the opening tutti of an Italian-style concerto.

¹⁸Westrup, Op. Cit., p. 237.

¹⁹Andrea Gabrieli, Drei Motetten, edited by Denis Arnold. (Wolfenbüttel: Moseler Verlag, 1965.) p. 1.

²⁰Giovanni Gabrieli, Drei Motetten, edited by Heinrich Beffeler. (Wolfenbüttel: Moseler Verlag, 1931.) p. 9.

²¹Purcell Society, Vol. XVII, p. 119.

The echoing of phrases between the violins on the one hand and the violas and cellos on the other, which occurs in bars 3 to 7 and 9 to 13, is reminiscent of the Italian technique in vocal music.

Example 26. Purcell, O sing unto the Lord, bars 1-7.

The musical score for Example 26 consists of three systems of staves. The first system is labeled 'Strings and Continuo' and features a grand staff with a treble clef and a bass clef, both in 4/4 time with a key signature of one flat. The second system is labeled 'Violins' for the treble staff and 'violas and cellos' for the bass staff. The third system continues the instrumental parts. The notation includes various rests and rhythmic figures, such as eighth and sixteenth notes, typical of the Italian 'fugato' style.

Purcell returned to the more traditional fugato style of the French overture in the second section of the symphony. (Example 27.)

Example 27. Purcell, O sing unto the Lord, bars 19-23.



The vocal writing not only affords another example of the Venetian antiphonal technique in its contrasting of voices and instruments, but also the bass line is perhaps more characteristic of the early eighteenth-century "harmonic bass," which was mainly used as a support for the harmonies. (Example 28.)

Example 28. Purcell, O sing unto the Lord, bars 262-267.

Chorus

Solo

Tell it out among the

Strings

Chorus

The Lord is King,

hea-then that the Lord is King



The solo verse, "Declare His honour unto the heathen," provides a rare instance of Purcell's use of melody instruments (violins and violas) with the usual continuo accompaniment. Recitativo accompagnato appears to have had Italian origins, but may have found its way into English music through Humfrey who probably learned the technique from Lully's music. Purcell's use of a solo obbligato instrument to accompany a verse may be seen in My beloved spake. These two particular foreign techniques do not appear to have made a strong impact on Purcell.

The ground bass, which was a frequently used technique in Italy, France and England in the Baroque era, may be traced back to the Italian use of grounds of the passamezzo family in the late sixteenth century. In his account of Purcell's music, Burney said:

The Italians started this, as well as most other fashions; for it appears by the work of Tranquinio Merula, published 1635, that writing upon a ground-base was a favourite occupation with that capricious composer, as well as our ingenious countryman.²²

Considering how frequently Purcell used the ground-bass technique in his dramatic works, it is noteworthy that he seldom used it in his sacred compositions.²³ A search has revealed three examples of the ground bass used in the anthems. In O sing unto the Lord, a ground bass of three bars length is to be found in the verse which begins at bar 164 and concludes with a string ritornello at bar 241. Rejoice in the Lord alway (1684-1685)²⁴ has a ground that consists of a repeated ostinato-type descending scale in eighth-notes in the bass of the instrumental overture. This bass motif has given the anthem the alternative title, The Bell Anthem. The verse anthem, In thee, O Lord, do I put my trust (1683)²⁵ contains a five-bar ostinato in the instrumental symphony, and a two-bar ground as a foundation for an "Alleluia" section.

Examples of Purcell's affective writing may be seen in the recitative and arioso verses of the verse anthems.

²²Charles Burney, A General History of Music, Vol. II. (New York: Dover Publications Inc., 1957.) p. 394.

²³Michael Tilmouth records eighty-seven ground basses in Purcell's compositions in his article, "The Technique and Form of Purcell's Sonatas." (Music and Letters, Vol. XLI, April, 1959.) pp. 109-121.

²⁴Purcell Society, Vol. XIV, p. 81.

²⁵Ibid., p. 34.

In these sections the pictorial implications of the text are displayed in the vocal writing by the extended range and the dotted rhythms. The opening solo of They that go down to the sea which was almost certainly composed for John Gostling, is not unusual in its range of over two octaves. (Example 29.)

Example 29. Purcell, They that go down to the sea, bars 38-72.

They that go down - - to - the sea in

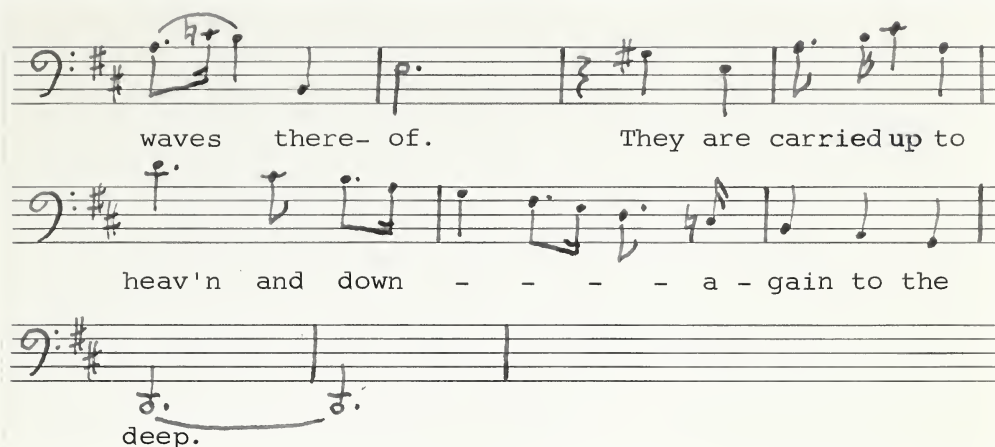
ships For at his word - the

storm - - - - y wind a -

ris - - eth, for at his word - - the

storm - - - - y wind a -

ris - eth which lift - eth up, which lifteth up the



Purcell's use of a rising motif at the beginning of Let God arise (1683)²⁶ (Example 30) is similar in intent to the opening of Byrd's anthem, Christ rising again (see ex. 1, page 8). Both composers were "word painting."

Example 30. Purcell, Let God arise, bars 1-4.

2 solo tenors. Let God a-

Let God a - rise,

poco f

Organ and continuo.

²⁶Ibid., Vol. XXVIII, p. 173.

rise, and let his en-
and let his en - em - ies be scat - ter-ed

The mood of the text at the words "glorious" and "rejoice" in the final section of Praise the Lord, O my soul (1687),²⁷ is suggested by the dotted rhythms in the melismas for these words. (Example 31.)

Example 31. Purcell, Praise the Lord, O my soul, bars 344-347,

slow
The glo - - - rious Ma - jesty,
The glo - - - rious Ma - jesty,
poco f

²⁷Ibid., Vol. XVII, p. 166.

and bars 363-369.

re - joice in His
the Lord shall re - joice in His

works, shall re - joice - - - in His works.
works shall re - joice - - - in His works.

This use of dotted rhythms on words of joy, praise, and triumph, especially in parallel thirds and sixths as in the examples above, was not only a French characteristic as seen in Example 32, but was a common trait of fanfare and

trumpet melodies of Italian operas--for example, as in M. A. Sartorio's Adelaide (1672).²⁸ (Example 33.)

Example 32. André Campra, Cantate Domino,²⁹ bars 205-210.

Soprano 1
glo - - ri-a haec est omnibussanctis e-

Soprano 2
Ut fa-ciant in e- is judi - ci-um conscrip-

basso continuo

-jus glo - - ri-a, glo - - ri-a

-tum glo - - ri-a, glo - - ri-a

²⁸Arnold Schering, ed., Geschichte der Musik in Beispielen. (Leipzig: Breitkopf & Härtel, 1931.) No. 223, p. 290.

²⁹Campra (1660-1744) was known chiefly as Lully's successor in the field of opera. In this composition he uses formal elements of the Italian cantata for the rendition of a Latin text. It was published in Motets a 1, 2, 3, voix . . . (5 vols.), II, p. 51.

Example 33. Sartorio, Adelaide, bars 1-7,

Sinfonia
Trombe

Viol. 1, 2 (Cemb.)

Viola 1, 2 (p)

Cellos

Double basses

Detailed description: This block contains the first system of a musical score for Example 33, bars 1-7. It features five staves. The top staff is for Trombones (Sinfonia Trombe) in treble clef, key of D major (two sharps), and common time. It begins with a whole rest, followed by eighth-note patterns in the second and third measures, and sixteenth-note patterns in the fourth and fifth measures. The second staff is for Violins 1 and 2 (Viol. 1, 2) in treble clef, with a piano (p) dynamic marking. The third staff is for Viola 1 and 2 (Viola 1, 2) in treble clef, with a piano (p) dynamic marking. The fourth staff is for Cellos in bass clef. The fifth staff is for Double basses in bass clef. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and chords.

Detailed description: This block contains the continuation of the musical score for Example 33, bars 1-7. It features three staves. The top staff is for Trombones (Sinfonia Trombe) in treble clef, key of D major (two sharps), and common time. It continues the eighth-note and sixteenth-note patterns from the first system. The second staff is for Violins 1 and 2 (Viol. 1, 2) in treble clef, with a piano (p) dynamic marking. The third staff is for Viola 1 and 2 (Viola 1, 2) in treble clef, with a piano (p) dynamic marking. The bottom staff is for Cellos and Double basses in bass clef. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and chords.

and bars 28-30.

Adalaide

Vit - tr - ci schie - - re

It is noteworthy how little Purcell used the Italian-style aria in his verse anthems since they were used to good effect in his odes and dramatic compositions. The relative infrequency of the appearance of the aria (and of the ground bass) suggests that perhaps Purcell may have felt that they had secular connotations.

Occasionally, Purcell made use of the Italian technique of attaining picturesque expressiveness by the juxtaposing of unrelated chords. In Let God arise, the chords of A major and C minor are neighbours, thereby adding further excitement to the drama of the text at that point in the anthem. (Example 34.)

Example 34. Purcell, Let God arise, bars 61-63.

The earth shook, - - the earth shook, - -

Blessed is he that considereth the poor (1688),³⁰ achieves similarly expressive results by the use of chromatic harmonies. (Example 35.) The sense of sorrow is conveyed by the chromatically falling soprano line, while the suspensions contribute to the general mood of pain and anxiety. Purcell's use of secondary dominants in bars 65 and 67 further colours the harmonies.

³⁰Purcell Society, Vol. XXVIII, p. 71.

Example 35. Purcell, Blessed is he that considereth the poor, bars 65-70.

com - fort him, the Lord com - fort him, when he

The musical score for Example 35, bars 65-70, is in G major and 3/4 time. The vocal line (treble clef) and lute accompaniment (bass clef) are shown. The lyrics are "com - fort him, the Lord com - fort him, when he". The lute part includes a figured bass line with a $\frac{V}{IV}$ marking.

li-eth sick - up - on his bed:

The musical score for Example 35, bars 65-70, is in G major and 3/4 time. The vocal line (treble clef) and lute accompaniment (bass clef) are shown. The lyrics are "li-eth sick - up - on his bed:". The lute part includes a figured bass line with a $\frac{V}{VII}$ marking.

A similar use of "harmonic realism" may be seen in the final chorus, "Lament, lament!" from Carissimi's oratorio, Jephtha. Denis Arnold describes this chorus as "a great dissonant madrigal."³¹ Jephtha's agony, when he realizes that he must sacrifice his daughter, is powerfully captured by the dissonant suspensions. (Example 36.)

Example 36. Carissimi, Jephtha, final chorus.

la - men - ta - mi-ni, la - men -

la - men - ta - mi-ni,

la - men - ta - mi-ni, la - men -

-ta - mi-ni la - men -

la - men - ta - mi-ni, la-men-

-ta -

³¹Choral Music. Edited by Arthur Jacobs. (London: Penguin Books Ltd., 1963.) p. 104.

The use of dissonance by both Purcell and Carissimi in the above examples are off-spring of Monteverdi's works. The latter's fourth and fifth books of madrigals (1603 and 1605), which combined the realism of the second book (1590) and the emotional power of the music of the third volume (1592), display much use of dissonance and awkward intervals to express heart-rending emotion. (Example 37.)

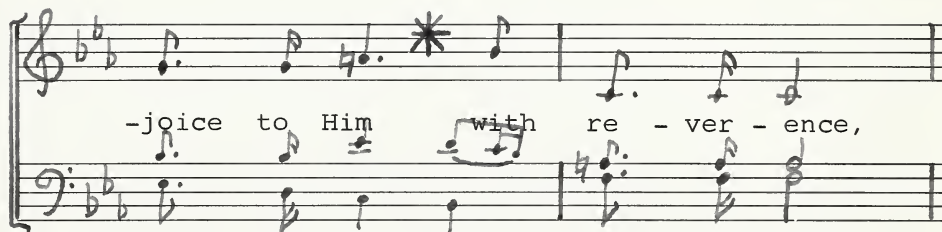
Example 37. Monteverdi, A un giro sol.³²

The image shows a musical score for a madrigal by Monteverdi. It consists of two systems of music, each with a vocal line (treble clef) and a lute line (bass clef). The first system has the vocal line with lyrics 'cer - to quan - do na - sce - ste co -' and the lute line with lyrics 'ri - cer - to quan - do na - sce - ste co -'. The second system has the vocal line with lyrics 'si cru - de - le' and the lute line with lyrics 'a na - cque la mor - te'. The music features various intervals, including dissonances, and a key signature change to one sharp (F#) in the lute line.

³²Collected Works, Vol. IV. Edited by G. F. Malipiero. (Vienna: Universal Edition, 1927.) p. 59.

Purcell achieved a somewhat modern effect in the dramatic verse anthem, Why do the heathen so furiously rage? (1684).³³ The sharp dissonances, such as the A-natural against the B-flat in bar 239 and the A-flat against the B-flat in bar 243, give this already chromatic passage an added intensity. (Example 38.)

Example 38. Purcell, Why do the heathen so furiously rage? bars 237-244.



³³Purcell Society, Vol. XVII, p. 1.

Handwritten musical score for the first system. The key signature has two flats (B-flat and E-flat). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "serve the Lord in fear, and re-". The music consists of eighth and quarter notes, with a half note in the final measure of the system.

serve the Lord in fear, and re-

Handwritten musical score for the second system. The key signature remains two flats. The melody continues on the treble clef staff, marked with an asterisk (*) above the eighth measure. The lyrics are: "-jice to Him with re - ver - ence." The system ends with a double bar line. The bass line continues with quarter and half notes.

-jice to Him with re - ver - ence.

CHAPTER V

CONCLUSION

It has been shown that Italian and French influences were present in the music of English composers during the early Baroque. This influence was introduced into England by the music and by the performers who were in London, and at the royal court in particular, and by Englishmen who studied foreign methods either at home or abroad. Following the re-establishment of the Chapel Royal services and the return of the Chapel composers and choir after the twenty years' ban on elaborate church music during the Commonwealth, Charles II encouraged his composers to write music in the style to which he had grown accustomed while in exile at the court of Louis XIV in Paris. The verse anthems that were composed after Charles's accession caused much comment because they appeared to be unduly secular in style. They made use of foreign techniques and forms, some of which were novel to many contemporary Englishmen. The employment of the French-style "twenty-four violins" at the services in the Chapel Royal was an example of this new, "secular" influence, especially their playing of the overtures and ritornelli in the verse anthems.

There is no doubt that Henry Purcell was influenced by the foreign styles in the music of the Chapel Royal

during his years as a choirboy from 1669 to 1674. He appears to have assimilated the divergent tendencies of the English middle Baroque, and to have brought these tendencies to a consummation in an individual blend of native English, with French and Italian styles. His verse anthems may be seen as examples of church music conceived to meet the requirements of the king and court during the Restoration: to entertain the Chapel congregation as well as to be part of the religious services. They reflect the fusing of English, French and Italian styles.

Purcell's use of French stylistic features included the French overture, the dance rhythms in triple meter, dotted rhythms, the repetition of phrases or cadences for purposes of design, the introduction of violins into the regular church services at the royal Chapel, perhaps recitativo stromentato espressivo (though the recitativo concept originated in Italy), and the changes of meter and tempo.

The Italian influences may be seen in Purcell's use of the declamatory style of singing in choral as well as solo passages, recitative, basso ostinato, the concertato style and cori spezzati, the figured bass, ornamentation of vocal solo lines, and the gradual change in the harmonic concept to a homophonic texture. The sense of major-minor tonality did not preclude harmonic innovations used to achieve a heightened expressiveness, where this was suggested by the words.

That Henry Purcell was a giant in the English musical spectrum is undisputed. The quality of greatness, however, is not achieved in isolation. One has only to reflect on the progress of science, of politics, of the graphic arts, indeed--the vicissitudes of empires--to observe that success, whether by one man or by a nation results from the ability to combine natural genius with the knowledge and culture of one's neighbours.

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